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HENRY BLACKBURN'S ART HANDBOOKS.

ILLUSTRATED CATALOGUE

OF THE

Old Masters

AT THE

National Gallery,

TRAFAVGAR SQUARE.

WITH ONE HUNDRED AND TWENTY-EIGHT ILLUSTRATIONS,

AND NOTES BY

HENRY BLACKBURN,

EDITOR OF "ACADEMY NOTES," ETC. ETC.



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1878.

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ILLUSTRATED CATALOGUE

TO THE

National Gallery.

[Foreign Schools.]

WITH NOTES BY

HENRY BLACKBURN,

EDITOR OF "ACADEMY NOTES," AUTHOR OF "ARTISTS AND ARABS," ETC. ETC.



No. 775, p. 53.



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P R E F A C E.

THE following is a **complete Catalogue** of the foreign pictures, with descriptive notes. It is intended—

1. For those who are unable to visit the National Gallery;
2. For those who, having visited it, desire some memento;
3. For those who wish to save time and trouble in examining its contents.

The titles and descriptions are taken in most part from the Official Catalogue, which no student should be without.

The illustrations are intended to aid the memory and facilitate reference; they are not intended as works of art.

An INDEX TO PAINTERS will be found at the end of the volume.

October 1878.

GENERAL PLAN
OF THE
NATIONAL GALLERY.

NEW GALLERIES, Nos. 12 to 18.

British School Galleries Nos. 1 to 8.
Foreign Schools Galleries Nos. 9 to 18.
9. French. 10. Italian. 11. Wynn Ellis Gift.
12. Dutch and Flemish. 13. Early Italian. 14. Italian. 15. Select Italian.
16. Peel Collection. 17. Early Italian. 18. Spanish, &c.

SCALE OF FEET.
feet 100 100 200 feet
NORTH WALL.

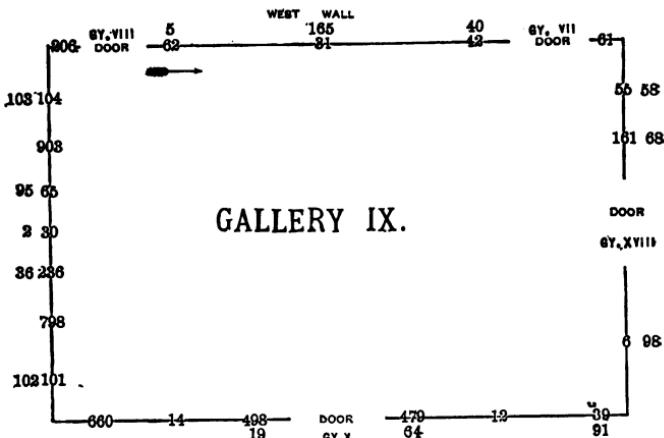
The Galleries are open free on Mondays, Tuesdays, Wednesdays, and Saturdays; on Thursdays and Fridays to students only.

ENTRANCE

LIST OF FOREIGN PICTURES
 ADDED SINCE THE
 ENLARGEMENT OF THE NATIONAL GALLERY
 IN 1876.

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1022.	“An Italian Nobleman.” MORONI <i>(Sketched on p. 79.)</i>	XIV.	79
1023.	“An Italian Lady.” MORONI <i>(Sketched on p. 77.)</i>	XIV.	77
1024.	“An Italian Ecclesiastic.” MORONI <i>(Sketched on p. 70.)</i>	XIV.	70
1025.	“An Italian Nobleman.” IL MORETTO <i>(Sketched on p. 77.)</i>	XIV.	77
1031.	“Mary Magdalen.” SAVOLDO <i>(Sketched on p. 72.)</i>	XIV.	72
1032.	“The Agony in the Garden.” UMBRIAN SCHOOL . . .	XV.	88
1033.	“The Adoration of the Magi.” FILIPPINO LIPPI . .	XIV.	81
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1041.	“Vision of St. Helena.” P. VERONESE <i>(Sketched on p. 93.)</i>	XVIII.	93
1042.	“Portrait of a Man.” CATH. VAN HEMESSEN . . .	XII.	89
1045.	“A Canon and Patron Saints.” GHERARDT DAVID . <i>(Sketched on p. 45.)</i>	XII.	45

* * The pictures are mentioned in their order on the walls in October 1878; any subsequent alterations in arrangement can be explained by the attendants in the galleries.



Gallery IX.—French School.

Claude—N. Poussin—G. Poussin—Champagne—Clouet—Bourdon—Lancret—Greuze, &c.



No. 62. "A Bacchanalian Dance." N. POUSSIN. 3 ft. 3 x 4 ft. 8.

Entering the National Gallery by the staircase on the *right hand*, and passing through Gallery VIII., we come to the first of the rooms devoted to the foreign schools, containing thirty-five works by French painters; here also will be found the two Turners which the artist desired should be hung side by side with two Clauses.

Commencing on the right of the doorway, leading into Gallery VIII. (*see Plan*), we find the first of seven works by N. Poussin—one of the early masters of the French school. This picture (No. 62, sketched above) is considered one of Poussin's masterpieces; it was purchased for £2500. Another similar subject, and also a good example, is No. 42, on the same wall.

5. "*A Sea-port at Sunset.*" CLAUDE LORRAINE. A composition with Italian architecture; ships lying at anchor. 3 ft. 3 in. \times 4 ft. 3 in.*
Painted in 1644. Purchased in 1824.

There are ten works by Claude in this gallery; the best are on the opposite wall.

The central picture is a large sombre landscape, by Gaspar Poussin, brother-in-law and pupil of N. Poussin.



No. 31.

5 ft. 3 in. \times 6 ft. 6 in.

31. "*Landscape with Figures,*" representing Abraham and Isaac going to sacrifice. GASPAR POUSSIN. Purchased in 1824.

There are six landscapes in this gallery by Dughet (called G. Poussin), of which the above is perhaps the best.

The three remaining works on this wall are by N. Poussin—

165. "*The Plague among the Philistines at Ashdod.*" 4 ft. 3 in. \times 6 ft. 8 in. Presented in 1838.

40. "*Landscape with Figures; Phocion.*" 2 ft. 6 in. \times 3 ft. 7 in. Presented in 1826.

42. "*A Bacchanalian Festival*"; landscape with a group of Fauns, Nymphs, and Bacchantes. 4 ft. 8 in. \times 3 ft. 1 in. Purchased in 1826.

[Door.]

* The dimensions of pictures are given "sight size," not reckoning the canvas under frame. The height is stated first in all cases.

On the right of the doorway are three small examples of CLAUDE presented by Sir George Beaumont, the first two especially noticeable.

61. *"Landscape with Figures,"* supposed to represent the Annunciation, or the angel appearing to Hagar.

55. *"Landscape with Figures,"* representing the death of Procris.

1 ft. 3 in. \times 1 ft. 7 in.

58. *"Landscape with Goatherd and Goats."* 1 ft. 8 $\frac{1}{2}$ in. \times 1 ft. 4 in.

Next are two finely composed landscapes by GASPAR POUSSIN—

161. *"An Italian Landscape"*—mountain scenery.

2 ft. 8 in. \times 5 ft. 5 in.

Bequeathed by Lord Farnborough.

68. *"A Woody Landscape—Evening";* a view near Albano.

1 ft. 7 in. \times 2 ft. 2 in. Bequeathed by Rev. W. H. Carr.

[Door.]

On the right of the doorway is a well-known Claude—

6. *"Landscape with Figures";* supposed to represent David at the cave of Adullam. CLAUDE LORRAINE. 3 ft. 9 in. \times 6 ft. 2 $\frac{1}{2}$ in.

This picture was painted in 1658, and was, up to the time of the French Revolution, in the Chigi Palace at Rome.

Bequeathed by Rev. W. H. Carr.

98. *"View of La Riccia."* G. POUSSIN. 1 ft. 7 in. \times 2 ft. 2 in.

Bequeathed by Rev. W. H. Carr.

91. *"Venus sleeping, surprised by Satyrs."* N. POUSSIN.

2 ft. 2 in. \times 1 ft. 8 in. Bequeathed by Rev. W. H. Carr.

39. *"The Nursing of Bacchus."* N. POUSSIN. 2 ft. 6 $\frac{1}{2}$ in. \times 3 ft. 1 in.

Landscape with Nymphs and Fauns tending the infant Bacchus.

Bequeathed by G. J. Cholmondeley.

The next four pictures are the two Claudes and two Turners hung together for comparison ; they occupy the principal portion of the east



No. 61. CLAUDE. 1 ft. 8 \times 1 ft. 5.

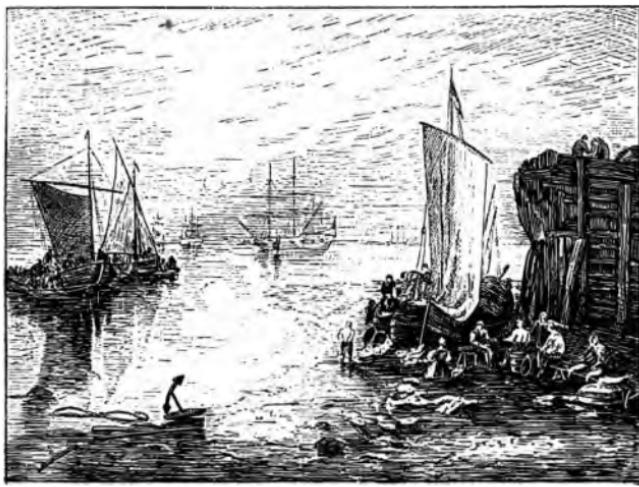
wall. The first is scarcely an adequate representation of the colouring of Claude. The Turners are two of his best works.



No. 12.

4 ft. 11 in. x 6 ft. 7 in.

12. "*Landscape with Figures*"; representing the marriage festival of Isaac and Rebecca. CLAUDE LORRAINE. Purchased in 1824



No. 479.

4 ft. 4 in. x 5 ft. 10 in.

479. "*The Sun rising in a Mist.*" J. M. W. TURNER.

Fishing-boats arriving and unloading, fishermen selling fish; a guardship in the distance. Bequeathed by the artist.

[Door.]



No. 498.

5 ft. 4 in. x 7 ft. 5 1/2 in.

498. *"Dido building Carthage."* J. M. W. TURNER.

Bequeathed by the artist.

14. *"A Sea-port";* the embarkation of the Queen of Sheba on the occasion of the visit of Solomon. CLAUDE LORRAINE.

4 ft. 11 in. x 6 ft. 7 in. Purchased in 1824.

This fine picture, painted in 1648 for the Duke de Bouillon, is known as the "Bouillon Claude"; it is somewhat similar in composition to No. 30, sketched on p. 12.

The remaining two pictures on this wall, hung above (bequeathed by Sir G. Beaumont), are a dark rocky landscape by Bourdon and another Claude, viz. :—

64. *"The Return of the Ark from Captivity."* SÉBASTIEN BOURDON.

3 ft. 5 in. x 4 ft. 5 in.

The only work by Bourdon, one of the twelve *anciens* of the Academy of Painting in Rome in 1648; this picture was formerly in the possession of Sir Joshua Reynolds.

19. *"Landscape with Figures";* representing the story of Narcissus and Echo. CLAUDE LORRAINE. 3 ft. 1 in. x 3 ft. 11 in.

660. *"A Man's Portrait,"* in the costume of the sixteenth century.

FRANÇOIS CLOUET. 12 in. x 9 in. Painted on panel; dated 1543.

Turning to the south wall, there are (in opposite corners) four interesting works, representing the "Four Ages of Man," by Nicolas Lancret, a painter in the style of Watteau. Lancret was a member of the French Academy in 1719, and notable as a painter of *fêtes galantes*.

101. "Infancy"; 102. "Youth"; 103. "Manhood"; 104. "Age."

LANCRET. Each 1 ft. 1 in. \times 1 ft. 5 $\frac{1}{2}$ in.

Bequeathed by Lieut.-Colonel Ollney.

798. "Three Portraits of Cardinal Richelieu"; in red cap and robe.

PHILIPPE DE CHAMPAIGNE. 1 ft. 11 in. \times 2 ft. 4 $\frac{1}{2}$ in.

The only example of this artist, a celebrated portrait painter in the time of Louis XIV. Presented by Mr. A. W. Franks.

36. "A Landstorm"; mountain scenery. G. POUSSIN.

4 ft. 11 in. \times 6 ft. Purchased in 1824.

236. "Castle of Sant' Angelo, Rome." C. J. VERNET.

View of Sant' Angelo, with a fête on the Tiber, representing tilting in boats and other festivities; numerous small figures. Vernet was a celebrated marine painter of the last century; his best works are in the Louvre. 3 ft. 3 in. \times 4 ft. 7 $\frac{1}{2}$ in. Presented by Lady Simpkinson in 1853.

The central picture on this wall is a Claude, considered by many to be his best work—



No. 30.

3 ft. 8 in. \times 4 ft. 11 in.

30. "Sea-port, with the Embarkation of St. Ursula." CLAUDE.

"The water in this picture is a small basin or harbour; on the left side is a perspective view of a rich pile of architecture, on the right are the ships about to conduct St. Ursula and her followers on her pilgrimage."

Here, as in No. 14, the picture is remarkable for atmospheric beauty ; we see the trees sway in the wind, and the light waves sparkle in the morning sun. Painted in 1646. Purchased in 1824.

2. "Pastoral Landscape with Figures." CLAUDE.

3 ft. 4 in. x 4 ft. 5 in. Painted 1645. Purchased in 1824.

[The remaining example of Claude is a classical landscape, No. 1018, on the south wall of Gallery XI. (p. 36).]

65. "Cephalus and Aurora." N. POUSSIN. 3 ft. 2 in. x 4 ft. 3 in.
Bequeathed by G. J. Cholmondeley.

95. "Landscape, with Dido and Æneas taking shelter from the storm." G. POUSSIN. 4 ft. 10 in. x 7 ft. 4 in.
A good example of the painter ; the subject is from the fourth book of Virgil. Bequeathed by Rev. W. H. Carr.

903. "Portrait of Cardinal Fleury"; in his robes, with a small red skull-cap on his head. HYACINTHE RIGAUD. 2 ft. 8 $\frac{1}{2}$ in. x 2 ft. 1 $\frac{1}{2}$ in.

Rigaud painted a number of portraits in the time of Louis XIV. ; three of his works are in the Dulwich Gallery, and several in the Louvre.

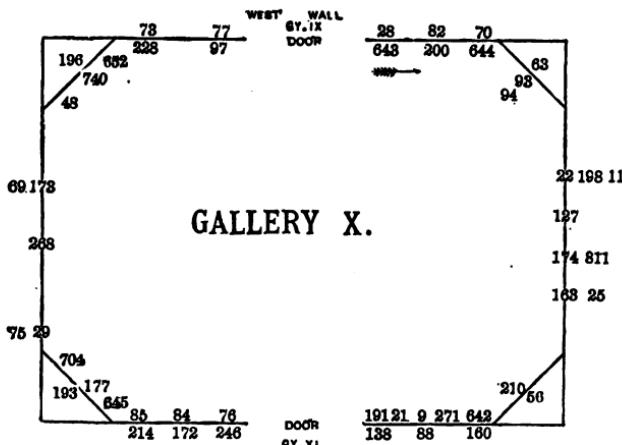
103, 104. LANCRET. See p. 12.

The last of the thirty-five pictures in this gallery, which very imperfectly represent the old French school, is No. 206, "The Head of a Girl," JEAN BAPTISTE GREUZE ; one of three examples of this painter, best known in England by his charming heads of children (see p. 32). There are much more important works by Greuze to be seen in the Louvre ; such as "The Village Betrothal," &c.



No. 206.

1 ft. 6 in. x 1 ft. 3 in.



Gallery X.—Italian School.

Bronzino—Canaletto—Caravaggio—Caracci—Correggio—Domenichino—Garofalo—Guercino—Guido—Giulio Romano—Sassoferrato—Salvator Rosa—Paolo Veronese.

There are fifty pictures in Gallery X., consisting principally of works of the Venetian, Tuscan, and Bolognese schools of the sixteenth and seventeenth centuries.

Commencing on the right of the door leading into Gallery IX. (*see Plan*), the first picture is—



No. 28.

4 ft. 8 in. x 3 ft. 7 in.

28. "Susannah and the Elders."
LODOVICO CARACCI.

The only example of L. Caracci, the founder of a school of painting in Bologna in the sixteenth century; his principal works are in the Bolognese gallery.

Below are four small pictures, crowded with figures, which should be examined together—

643. "The Capture of Carthage"; and "The Continence of Publius Cornelius Scipio."

644. "The Abduction of the Sabine Women"; and "The Reconciliation between the Romans and the Sabines." GIULIO PIPPI ROMANO.

Giulio Pippi, called Romano, was one of Raphael's pupils; the above are designs for larger works.

200. "The Madonna in Prayer."

SASSOFERRATO.

The other work by this artist is on the south side of this gallery, p. 23. The Madonna is in bright blue robe, with warmer tones in the painting than appear in the sketch.

Bequeathed by Mr. R. Simmons, 1846.

82. "The Holy Family"; with St.

Francis adoring the infant Christ; behind are Elizabeth and St. John.
LODOVICO MAZZOLINI DA FERRARA.

2 ft. $\frac{1}{4}$ in. \times 1 ft. $6\frac{1}{2}$ in.

Bequeathed by Rev. W. H. Carr.



No. 200.

2 ft. 5 in. \times 1 ft. 11 in.

70. "Cornelia and her Children"; four figures; life-size. PADOVANINO.

4 ft. 8 in. \times 4 ft. Bequeathed by Lieut.-Colonel Ollney.

The other work by Alessandro Varotari (called Padovanino), who excelled in the painting of children, is "Boy with a Bird," on the north wall of Gallery XI. (p. 30).

Next are four, of the eight, works (all in this gallery) by ANNIBALE CARACCI, the ablest of the Caracci family. Nos. 93 and 94, which are highly esteemed, used to hang in the Lancetti Palace at Rome, and are supposed to have been originally painted to decorate a harpsichord.

63. "Landscape with Figures." 3 ft. 5 in. \times 4 ft. 5 in.

Bequeathed by Rev. W. H. Carr.



No. 93.

1 ft. 9 $\frac{1}{2}$ in. \times 2 ft. 11 in.

93. "Silenus gathering Grapes." ANNIBALE CARACCI.

In this picture the autumnal colour of the leaves is assisted by the use of gold-leaf.
Bequeathed by Rev. W. H. Carr.

94. "Pan teaching Apollo to play upon the Pipes." A. CARACCI.
 1 ft. 2 in. \times 2 ft. 8 in. Purchased in 1824.

198. "The Temptation of St. Anthony in the Desert."
 1 ft. 7 $\frac{1}{2}$ in. \times 1 ft. 1 $\frac{1}{2}$ in. Purchased in 1846.



No. 22.

1 ft. 2 $\frac{1}{2}$ in. \times 1 ft. 5 $\frac{1}{2}$ in.

22. "The Dead Christ." GUERCINO.

The only example of Giovanni Francesco Barbieri, "one of the ~~most~~ esteemed of the second-rate Italian masters," commonly called ~~Guercino~~, a work of great beauty, often engraved and imitated.

Bequeathed by Rev. W. H. Carr.

Above is the first of seven Guidos, all in this gallery—

11. "St. Jerome kneeling before a Crucifix"; large half-length figure.
 GUIDO RENI. 3 ft. 10 $\frac{1}{2}$ in. \times 3 ft. Bequeathed by Rev. W. H. Carr.

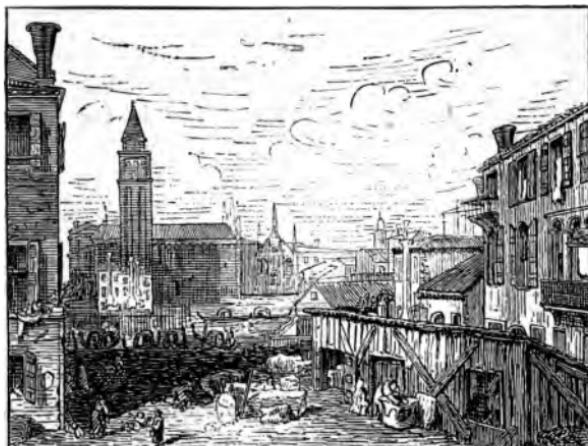
811. "Forest Scene, with Tobias and the Angel." SALVATOR ROSA.
 7 ft. 9 in. \times 11 ft. 2 in.

A wild, rocky landscape, not well seen in its present position. No. 84, on the east wall (sketched on p. 20), is the best of his three landscapes. The third example of this painter is in Gallery XI. (p. 34).

In the centre, on the line, is the only work by a Roman artist, a pupil of Andrea Sacchi, and painter to the papal court in the seventeenth century.

174. "Portrait of a Cardinal." CARLO MARATTA.
 3 ft. 11 in. \times 3 ft. 2 in. Presented by Mr. H. G. Knight.

On either side of the foregoing are two of the numerous views of Venice by CANALETTO, whose paintings were remarkable in their day for accuracy of detail; he made frequent use of the *camera lucida*.



No. 127.

4 ft. x 5 ft. 4 in.

162. "A View in Venice." CANALETTO. The Scuola della Carità, now the Academy of Arts, is seen near the tower beyond the Grand Canal. Presented by Sir G. Beaumont.

163. "A View on the Grand Canal"; with the church of San Simeone Piccolo. 4 ft. 1 in. x 6 ft. 4½ in. Bequeathed by Lord Farnborough.

The remainder of Canaletto's works are in the adjoining Gallery XI.; the best is No. 937 (p. 29).

In the right-hand corner is a sketch by one of Canaletto's pupils and imitators—

210. "View of the Piazza of St. Mark, Venice." FRANCESCO GUARDI. 2 ft. 4 in. x 3 ft. 11½ in. Bequeathed by Mr. R. Simmons.

225. "St. John in the Wilderness." ANNIBALE CARACCI. 5 ft. 5 in. x 3 ft. 1 in. Purchased in 1824.

56. "Landscape with Figures"; in boats on a lake. ANNIBALE CARACCI. 3 ft. 1½ in. x 4 ft. 4½ in. Bequeathed by Rev. W. H. Carr.

160. "The Repose." P. F. MOLA. A landscape with small figures, representing the flight into Egypt. 1 ft. x 1 ft. 6 in. Bequeathed by Lord Farnborough.

The other work by Mola, a landscape, No. 69, is on the south wall.

Next on the line is—



No. 271. 1 ft. 9½ in. x 1 ft. 4 in.

642. *“Christ’s Agony in the Garden.”*

GAROFALO. 1 ft. 9 in. x 1 ft. 2 in.

Purchased in 1860.

There are four works by Benvenuto Tisio (called Garofalo): one in Gallery XIV. and two in the Octagon Hall (see pp. 68 and 91).

271. *“Ecce Homo.”* GUIDO.

This picture was formerly in the possession of Sir Benjamin West.

Bequeathed by Mr. Samuel Rogers.



No. 9. 2 ft. 6 in. x 1 ft. 9 in.

9. *“Christ appearing to Simon Peter after His Resurrection.”* ANNIBALE CARACCI.

This little picture is considered—

“remarkable as an example of the school of the Caracci, which aimed at a union of the perfections of other schools—the grandeur of the Florentine, the grace of the Roman school, the colour of Titian, and the chiaroscuro of Correggio.”

Purchased in 1826.

Above is a large painting, attributed to ANNIBALE CARACCI—

88. *“Erminia taking Refuge with the Shepherds.”*

From the story of Erminia in Tasso’s ‘Jerusalem Delivered.’

4 ft. 10 in. x 7 ft. Purchased in 1824.

“The picture represents that part of the story when Erminia (startled from the first repose which she had taken after her flight, by the sound of pastoral music) discovers an old shepherd busy making baskets whilst tending his flock, and listening to the music of three children.”

“The children,” says Mrs. Jameson, “are divinely painted. Nothing can exceed their expression of genuine infantine surprise, as Erminia throws off her glittering helmet, and displays her gentle eyes and golden hair.”

This picture was formerly attributed to Domenichino.

21. "Portrait of a Lady." CRISTOFANO ALLORI.

A Florentine lady of rank in white bodice, red sleeves, and head-dress richly ornamented with gold. The only work by Allori, who was a distinguished Florentine artist in the sixteenth century; he painted the celebrated "*Judith with the Head of Holofernes*," in the Pitti Palace at Florence.

Bequeathed by Rev. W. H. Carr.



No. 21. 1 ft. 11 in. x 1 ft. 6½ in.

191. "Christ and St. John." GUIDO. The youthful Christ embracing St. John; two heads. 1 ft. 7 in. x 2 ft. 3 in. Purchased in 1844.

138. "Ancient Ruins with Figures." G. P. PANNINI. A composition; the pyramid of Cestius in the middle ground. 1 ft. 7½ in. x 2 ft. 1 in.

Bequeathed by Lieut.-Colonel Ollney.

[Door.]

246. "Madonna and Child." GIROLAMO DEL PACCHIA (PACHIAROTTO). 2 ft. 5 in. x 2 ft. Purchased in 1854.

The only example of this painter; whose best known work is a fresco in the church of Santa Catarina at Sienna, his native place.

76. "Christ's Agony in the Garden." CORREGGIO.

1 ft. 2 in. x 1 ft. 4 in. Purchased in 1824.

This small picture is a copy of the original in the possession of the Duke of Wellington, which was said to have been painted by Correggio for an apothecary, to whom he was indebted, for four scudi. There are four examples of Correggio in the National Gallery; the best is No. 23, in Gallery XV. (sketched on p. 85); his greatest works are to be seen in Parma, his native place.

Next is a large sombre canvas with clusters of overhanging trees, illustrating Aesop's fable of Mercury and the Woodman.

(Sketched on next page.)



No. 84.

4 ft. 1½ in. × 6 ft. 7½ in.

84. "*Mercury and the Dishonest Woodman.*" SALVATOR ROSA.
Purchased in 1837 for £1680.

172. "*Christ and the Two Disciples at Emmaus.*" M. DA CARAVAGGIO.
4 ft. 7 in. × 6 ft. 5½ in. Presented by Lord Vernon.

"A composition of four half-length figures. Christ, breaking bread, is seated between two of His disciples at a table, on which is spread an Italian meal; the fourth figure, behind, is the cook, or host."

This picture (the only one we possess by Caravaggio) is considered one of his best.

214. "*The Coronation of the Virgin*"; the Virgin, attended by cherubim, borne upwards by angels. A composition full of figures; an early work of the painter. GUIDO. 2 ft. 1½ in. × 1 ft. 6¾ in.
Bequeathed by Mr. W. Wells.

85. "*St. Jerome and the Angel.*" DOMENICHINO.
1 ft. 8 in. × 1 ft. 3½ in. Bequeathed by Rev. W. H. Carr.

"The saint is represented seated in a cave, occupied in the study of his books and manuscripts, his attendant lion crouching at his feet. The apparition of the angel seems to imply the special mission of St. Jerome as the interpreter of the Scriptures."

There are four works by Domenichino (one of the Caracci school), all in this room; of which the above is considered the best.

In this corner of the gallery are two very characteristic examples of GUIDO; the one on the line being a repetition of a Magdalen in the *Louvre*.

177. "*The Magdalén.*" Half-length, life-size. GUIDO.
2 ft. 7 in. \times 2 ft. 3 in. Purchased in 1840 for £1680.



No. 177.

3 ft. 9½ in. \times 4 ft. 10½ in.

193. "*Lot and his Daughters.*" GUIDO.

On either side of No. 177 are two miniature paintings, the first (No. 645) a good example of MARIOTTO ALBERTINELLI, friend and assistant of Fra Bartolomeo, a Florentine painter of the fifteenth century.

645. "*The Virgin and Child.*" 6 in. \times 4 in. Purchased in 1860.

704. "*Portrait of Cosmo I., Duke of Tuscany.*" ANGELO BRONZINO.
8½ in. \times 6½ in. Presented by the Queen.

Bronzino was a pupil of Andrea del Sarto. More important works by both these artists will be found together in the south-west corner of Gallery XIV.

29. "*A Holy Family.*" FEDERIGO BAROCCI.
Bequeathed by Rev. W. H. Carr.

This picture is known as "*La Madonna del Gatto*," from the circumstance of a cat being introduced into the composition. The only work by this artist.



No. 29.

3 ft. 9 in. \times 3 ft.

75. "Landscape with Figures," representing the story of St. George and the Dragon. DOMENICHINO.

1 ft. 8 $\frac{1}{2}$ in. \times 2 ft. 1 in. Bequeathed by Rev. W. H. Carr.

The greater part of the south wall is occupied by a large work by Paolo Veronese—

268. "The Adoration of the Magi." PAOLO VERONESE.

11 ft. 7 in. \times 10 ft. 7 in. Painted in 1573.

Purchased in 1855 for £1977.

"This picture, painted in 1573, presents a ruined building of Roman architecture, with pillars, a portion of which is roofed with thatch, and has served as a stable. On the right is the Virgin seated, holding in her arms the Infant, who is receiving the adoration of the three Wise Men. The retinue of the Magi are behind, some bearing presents. Composition of sixteen figures, life-size."

There is another painting by Veronese (No. 97) near the west door of this gallery. Three examples of Paul Veronese are sketched on pp. 72, 75, and 93.

Next is a good portrait by a painter of the school of Veronese.

173. "Portrait of a Gentleman." JACOPO BASSANO.

3 ft. 9 in. \times 2 ft. 10 in. Presented by Mr. H. G. Knight.

And, on the west wall, a large work, also attributed to Bassano—



No. 228.

5 ft. 3 in. \times 8 ft. 9 in.

228. "Christ driving the Moneychangers out of the Temple."

Presented by Mr. P. L. Hinds.

The best picture by this artist is "The Good Samaritan" (No. 277), on the east wall of Gallery XV. (sketched on p. 88).

Above No. 173 is—

69. "St. John preaching in the Wilderness"; five figures. P. F. MOLA.
1 ft. 8 $\frac{1}{2}$ in. \times 2 ft. 2 in.

196. "Susannah and the Elders." GUIDO. 3 ft. 10 in. \times 4 ft. 11 $\frac{1}{2}$ in.

Three half-length figures, life-size. Painted as a companion picture to No. 193, on the same wall (sketched on p. 21). There are several repetitions of these two pictures.

48. "Landscape with Figures"; representing the story of Tobias and the angel. DOMENICHINO. 1 ft. 8 $\frac{1}{2}$ in. \times 2 ft. 1 in.

Bequeathed by Rev. W. H. Carr.

740. "The Madonna with the Infant Christ"; landscape background. SASSOFERRATO. 3 ft. 2 in. \times 2 ft. 5 in. Purchased in 1864.

Next is a small subject, with four figures, by a pupil of Andrea del Sarto—

652. "Charity." FRANCESCO ROSSI, called SALVIATI.
9 $\frac{1}{2}$ in. \times 7 in. Purchased in 1860.

Above Bassano's "Christ and the Moneychangers," and hung rather out of sight, is the only work by Ercole Grandi—

73. "The Conversion of St. Paul." ERCOLE DA FERRARA.
1 ft. 11 in. \times 2 ft. 3 in. Bequeathed by Rev. W. H. Carr.

"A confused group of men and horses, with the Saviour in the clouds, and a view of Jerusalem in the background."

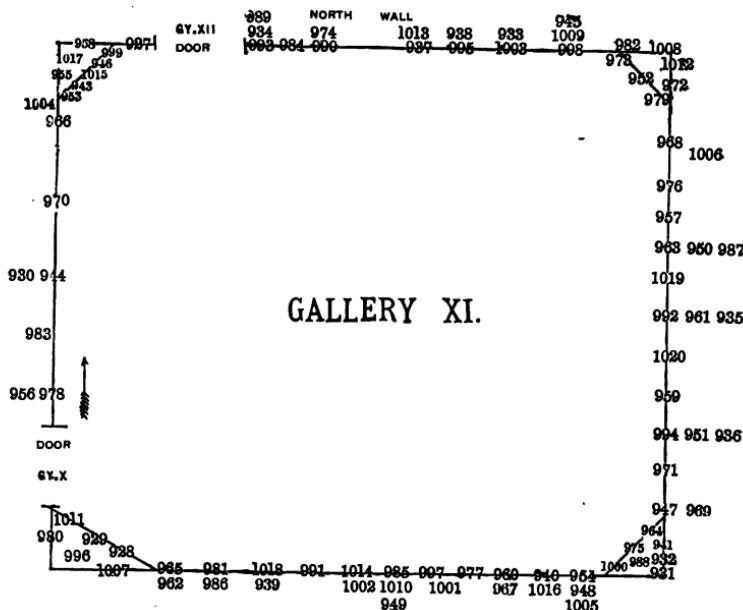
77. "The Stoning of St. Stephen." Seven small figures. DOMENICHINO.
2 ft. 1 in. \times 1 ft. 7 in. Bequeathed by Rev. W. H. Carr.

The last picture in this gallery is—

97. "The Rape of Europa." PAOLO VERONESE. 1 ft. 11 in. \times 2 ft. 3 in.

A study for the large picture in the Imperial Gallery at Vienna.

[The other works by Italian masters will be found in Galleries XIII., XIV., XV., XVII. and in the Octagon Hall. The earliest are in Gallery XVII.; the best are in Gallery XV.]



Gallery XI.—The Wynn Ellis Gift.

Cuyp—Teniers—Mabuse—Van de Cappelle—Both—Metsu—Memling—Quintin Matsys—Ruysdael—Vanderveen—Van der Heyde—Hobema—Paul Potter—Wynants—Berchem—Van Ostade—Bakhuizen—P. Veronese—Canaleto—Sir Peter Lely, &c.

The Wynn Ellis Collection (bequeathed to the National Gallery in 1876) consists principally of pictures by the Dutch and Flemish painters, and should be examined in connection with the adjoining Gallery XII. ; also with Gallery XVI., known as "The Peel Collection," the latter containing the choicest examples of the Dutch masters.

There are ninety-four pictures in Gallery XI., varying greatly in quality and interest, and not arranged according to any particular school.

Commencing on the right of the door leading to Gallery X, the first picture is a river scene by a distinguished Dutch painter; the composition is indicated in the sketch on next page.

978. "Dutch Vessels saluting." W. VANDEVELDE.

There are thirteen examples of W. Vandervelde: four in this gallery, two in Gallery XII., and seven in Gallery XVI. Two of the best are *Nos. 149 and 150. in Gallery XII.* (p. 49).



No. 978.

W. VANDEVELDE.

2 ft. 11½ in. × 4 ft. 1 in.

956. "*Rocky Italian Landscape*"; with goatherds and muleteers.
J. BOTH. 3 ft. 9 in. × 5 ft. 3 in.

Of the six works by this eminent Dutch landscape painter, four are in this gallery and two in Gallery XII. Two of the most important are Nos. 957 and 71 (pp. 32 and 41).

Next is a rich cabinet picture, excellent in quality and colour, by a brother of W. Vandervelde, the marine painter.



No. 983.

1 ft. × 1 ft. 2½ in.

983. "*A Bay Horse*." A. VANDEVELDE.

There are two other works by this artist in this gallery, and three in Gallery XVI.

The central picture on this wall is one of the many versions of “*The Moneychangers*,” by Quintin Matsys, a famous Netherlands painter of the sixteenth century, whose principal works are at Antwerp.



No. 944.

2 ft. 11½ in. x 2 ft. 4½ in.

944. “*The Moneychangers*.” QUINTIN MATSYS.

The sketch will sufficiently indicate the forcible delineation of character, and powerful effect, of this picture (a repetition with alterations of one at Windsor Castle); every detail of costume is elaborately studied; the claret-coloured robe trimmed with fur, the scarlet head-dress of the merchant, &c., are as brilliant as if painted yesterday.

Another work, attributed to this artist, is at the north end of Gallery XII. (p. 47).

Above is a large landscape with figures—

930. “*The Garden of Love*.” THE SCHOOL OF GIORCIONE.

7 ft. 3 in. x 4 ft. 11 in.

970. “*The Drowsy Landlady*.” GABRIEL METSU. 1 ft. 2½ in. x 1 ft. ½ in.

“A woman in a scarlet gown and white apron is sleeping in a chair, with a clay pipe in her hand. Two men in the background, one endeavouring to wake her by tickling her neck with his pipe; a spaniel in front watching her.”

The two best examples of this celebrated painter of *genre* are in *Gallery XVI.*, Nos. 838 and 839 (pp. 103 and 96).

966. "*River Scene*"; shipping, with a barge and vessels saluting.
VAN DE CAPPELLE. 3 ft. $\frac{1}{2}$ in. \times 5 ft.

A good example of this Dutch marine painter. There are four of his works in this gallery, and one in Gallery XVI.; one of the best, No. 964, is sketched on p. 34.

1004. "*Italian Landscape*"; hilly country, muleteers resting with their animals. BERCHEM. 3 ft. 7 in. \times 4 ft. 1 in.

Three of his landscapes are in this gallery, one in Gallery XII. and one in Gallery XVI.

953. "*The Toper*." TENIERS (the younger).

A man in blue jacket and red cap, with mug and glass in hand; cottage in the background. This miniature picture is the first of fifteen works by the younger Teniers; they are all in this gallery, or in Galleries XII. and XVI. (See Index.)



No. 953. 6 ft. $\frac{1}{2}$ in. \times 4 ft. 1 in.

¹ The next picture, No. 943 (sketched below), is a small portrait by one of the most distinguished of the early Flemish painters; a work remarkable for earnestness, delicacy, and finish.

This picture, supposed to be the only portrait in existence of Memling, was formerly in the possession of Samuel Rogers. The costume is that of the Hospital of St. John at Bruges.

Memling's three other works are at the north end of Gallery XII. (pp. 45 and 46).

955. "*A Ruin; Women bathing*."

CORNELIUS POELENBURG.

A composition with many figures; the only work by this artist, a painter of Utrecht; his time was much occupied in painting the figures on other artists' landscapes, a custom of the early Dutch painters.



No. 943. 1 ft. $\frac{1}{2}$ in. \times 8 in.

"Portrait of himself."
HANS MEMLING.



No. 946. MABUSE. 9½ in. x 6½ in.

In the centre of this corner is—

1015. “*Fruit and Flowers and Dead Birds.*” JAN VAN OS.
2 ft. 3 in. x 1 ft. 9 in.

An excellent example of “still life,” the only work by this Dutch artist.

946. “*A Man's Portrait*”; in gown furred with sable. MABUSE.

This small portrait (hung as a companion to No. 943) and No. 656, at the north end of Gallery XII. (p. 44), are two good examples of this Flemish painter of the sixteenth century, but more important pictures by him are to be seen in

the Louvre. Note the painting of the furred gown in No. 946.

958. “*Outside the Walls of Rome*”; on the banks of the Tiber. J. BOTH. 1 ft. 4½ in. x 1 ft. 9½ in.

999. “*Candle-light*”; an officer presenting some jewellery to a lady. G. SCHALCKEN. 6 in. x 7½ in.

There are four little works by this skilful painter of candle-light effects. (See Index.)

Near the door leading to Gallery XII. is the portion of an early Florentine painting in tempera ascribed to FILIPPINO LIPPI—

927. “*An Angel adoring*”; the head bent downwards, and the hands joined in the attitude of prayer. 1 ft. 9 in. x 9½ in.

Filippino Lippi's other works are with the Italian pictures, in Galleries XIII. and XIV.

Above the foregoing is a large landscape by a painter unknown, very quaint and realistic in effect (No. 1017, 4 ft. x 5 ft. 11 in.), representing a formal flower-garden, with labourers at work, and a picnic party in the foreground; a strange medley of landscape gardening, a village, a church, and distant trees.

[Door.]

989. “*Watermills*.” JACOB RUYSDAEL. 1 ft. 11½ in. x 2 ft. 4½ in.



No. 990.

3 ft. 6½ in. × 4 ft. 9 in.

990. *"Landscape," with lowering clouds.* JACOB RUYSDAEL.

There are twelve pictures by this well-known painter of woods and waterfalls. One of his best works is No. 854, in Gallery XVI. (sketched on p. 95).

934. *"Virgin and Child."* CARLO DOLCI. 2 ft. 6½ in. × 2 ft. ½ in.

The only example of this Florentine artist, who has painted numerous, similarly highly finished, works to be seen in foreign galleries.

993. *"Landscape," with a house amongst trees.* VAN DER HEYDE.

8½ in. × 11½ in.

One of four pictures, the rest architectural subjects; three are in this gallery and one in Gallery XVI.

984. *"Landscape with Cattle."* A. VANDEVELDE. 9½ in. × 11½ in.

Above the large landscape by Ruysdael is one of two careful landscapes by PHILIP DE KONING—

974. *"View of the Scheldt" and Antwerp Cathedral.*

3 ft. 3 in. × 4 ft. 11 in.

De Koning's principal works are to be seen in Amsterdam; his other picture here hangs above the portrait of Dr. Johnson, in Gallery XVI. (p. 102).

Next are two Canaletti; the first, on the line (No. 937), is a good example, very interesting in character, and in the costumes of Venice in the seventeenth century.

937. *"The Scuola of San Rocco."* CANALETTO. 4 ft. 10 in. × 6 ft. 6½ in.

"The ceremony on Maundy Thursday, when the doge and officers of state, with the fraternity of St. Rock, go in procession to the church of St. Mark. The numerous figures and the frescoes of Tintoretto on the walls of the Scuola are said to be painted by Tiepolo."

938. "Regatta on the Grand Canal." CANALETTO.

3 ft. 10 in. \times 6 ft. 1 in.

Above is No. 1013, "Geese and Ducks" (3 ft. 10 $\frac{1}{2}$ in. \times 5 ft. 1 in.), one of two specimens of the works of HONDECOETER, a distinguished Dutch bird painter in the seventeenth century. His best work is No. 202, on the east wall of Gallery XII. (p. 53).

995. "Woody Landscape"; cottages amongst trees, a pond in the middle ground, three figures in the foreground. HOBBEWA.

3 ft. 3 in. \times 4 ft. 4 in.

Of the seven landscapes by Meindert Hobbema, the above and No. 685, Gallery XII. (p. 50), and No. 830, in Gallery XVI. (sketched on p. 103), are considered the best.

933. "Boy with a Bird." PADOVANINO. 1 ft. 2 in. \times 1 ft. 7 in.

A Venetian painter; school of Titian.



No. 933.

1 ft. 4 in. \times 10 $\frac{1}{2}$ in.

1003. "Dead Birds." JAN FYT.

The only example of this painter; excellent in quality, and interesting to students of still life.

998. "The Duet." G. SCHALCKEN.

10 $\frac{1}{2}$ in. \times 8 in.

1009. "The Old Grey Hunter."

PAUL POTTER.

One of two examples of this celebrated animal painter of the Dutch school, whose life-size picture of a bull, at the Hague, is well known. No. 849, in Gallery XVI. (p. 103), is the best work.

Above is a small picture—No. 945, "A Nun"; St. Agnes adoring the Infant Christ; 1 ft. 1 in. \times 9 in.; ascribed to JOACHIM DE PATINIR, an early Flemish painter, whose two other paintings are at the north end of Gallery XII.

1008. "A Stag Hunt." PIETER POTTER. 3 ft. 7 $\frac{1}{2}$ in. \times 4 ft. 10 $\frac{1}{2}$ in.

The one work by the father of Paul Potter.

982. "A Forest Scene"; sheep pasturing. A. VANDEVELDE.
11 in. x 1 ft. 6 in.

973. "Sandbank" on a river; a man fishing. JAN WYNANTS.
10 in. x 1 ft. 1½ in.

There are two other small landscapes by Wynants (a contemporary of Wouwerman and Vandervelde) in this gallery and two in Gallery XVI. (See Index.)

The central picture in this corner is an important work by Teniers the younger, a replica of the painting in the possession of the Duke of Bedford.

952. "The Village Fête"; or, "The Fête aux Chaudrons." D. TENIERS (the younger).
2 ft. 10½ in. x 3 ft. 11½ in.

"A crowd of people, in holiday costumes of two hundred years ago, gathered on a green hillside, waiting to begin a fête; in front of a building on the left are rows of beer barrels, and cooks with cauldrons of soup, children with toy flags, &c.; the tower of Antwerp Cathedral in the distance."

The composition is characteristic and full of interest; his other works here have less incident, but exhibit finer qualities as a painter of interiors and of still life—such as No. 805, in Gallery XII. (sketched on p. 38), and No. 862, in Gallery XVI. (p. 96).

Above the foregoing is a life-size portrait of "A Man in Black" (1012), 3 ft. 2 in. x 2 ft. 7 in., ascribed to Vandyck, but more probably by an English painter, Dobson, one or two of whose portraits may be seen in the National Portrait Gallery at South Kensington.

972. "Landscape," with sportsman and dog. JAN WYNANTS.
11 in. x 1 ft. 3 in.

979. "Shipping: a Stiff Breeze"; vessels riding out a gale. W. VANDEVELDE. 1 ft. 1 in. x 1 ft. 2 in.

1006. "Landscape with Cattle." BERCHEM. 1 ft. 1½ in. x 1 ft. 3 in.

There are next twelve small pictures on the line, commencing with a little oval portrait, one of three examples of a celebrated Dutch figure painter.

968. "The Painter's Wife"; half-length, in green dress trimmed with white fur. GERARD Dow. (Oval.) 5½ in. x 4½ in.

See his two other works, No. 192, in Gallery XII. (p. 52), and No. 825, in Gallery XVI. (sketched on p. 101).

976. "A Battle: Cavalry and Infantry." WOUWERMAN.*

1 ft. 1 in. \times 2 ft. $\frac{1}{2}$ in.

A very animated picture, excellent in grouping, and a good example of this celebrated painter of horses, hunting and battle scenes.

957. "Cattle and Figures by a Pool." JAN BOTH.

1 ft. $10\frac{1}{2}$ in. \times 2 ft. 3 in.

A good, sunny example of the painter; the cattle and figures are by his brother, Andrew Both. There is another of his works on this line.

963. "A Frozen River." ISAAC VAN OSTADE. 1 ft. 4 in. \times 1 ft. 9 in.

See two other excellent pictures by this artist in Gallery XVI. (pp. 96 and 100).

The central position on the line—the place of honour in the early days of the Royal Academy, where Turner's and Mulready's last works were exhibited—is occupied by a good specimen of Van der Heyde, and on either side two characteristic heads by Greuze.

992. "Architectural Scene"; Gothic and classic buildings. VAN DER HEYDE. 1 ft. 8 in. \times 2 ft. 1 in.

Three of his works are in this gallery, and one in Gallery XVI.; all distinguished for elaborate care and good draughtsmanship. (See "A Street in Cologne," No. 866, p. 100.)



No. 1020. GREUZE. 1 ft. 4 \times 1 ft. $\frac{1}{2}$.

1019. "Head of a Girl"; in white dress with blue ribbon in her hair.

JEAN BAPTISTE GREUZE.

1 ft. 6 in. \times 1 ft. 3 in.

1020. "Girl with an Apple"; resting on a red cushion. JEAN BAPTISTE GREUZE.

959. "River Scene," with woody ground; mules on the road. JAN BOTH. 1 ft. $3\frac{1}{2}$ in. \times 1 ft. $10\frac{1}{2}$ in.

994. "A Street in a Town." VAN DER HEYDE.

1 ft. $8\frac{1}{2}$ in. \times 1 ft. 4 in.

971. "Landscape with Figures." JAN WYNANTS. 11 in. \times 1 ft. 3 in.

947. "A Man's Portrait." Attributed to HOLBEIN. 1 ft. 3 in. \times 11 in.

* It is considered that a far greater number of pictures are ascribed to this artist than he could possibly have painted; but some good, authenticated examples will be found in *Gallery XVI.* (See *Index.*)

969. "Frost Scene." A. VAN DER NEER. 10 in. x 1 ft. 3 $\frac{1}{2}$ in.

There are three other examples in Gallery XII. Van der Neer's paintings are rarely to be met with; the best are at Amsterdam.

Above the foregoing are three large works—



No. 950.

3 ft. 8 in. x 5 ft. 5 in.

950. "The Conversation." DAVID TENIERS (the elder).

951. "Playing at Bowls," in front of an inn. DAVID TENIERS (the elder). 3 ft. 11 in. x 6 ft. 3 in.

These two pictures and No. 949, in the centre of the south wall, are the only examples of the elder Teniers. Between the above is a Cuyp, known as the "large Dort."



No. 961.

5 ft. 2 in. x 6 ft. 6 in.

961. "Cattle and Figures: Evening." A. CUYP.

Cuyp, the great Dutch landscape painter of the seventeenth century, is well represented in the National Gallery. There are good specimens on the south wall of this gallery, two (one a portrait) in Gallery XII. and three in Gallery XVI. (See Index.)

The remaining three pictures on the east wall, hung high above the foregoing, are, first, a dark waterfall—

987. “*Rocky Landscape*,” with torrent. J. RUYSDAEL.

3 ft. 11 $\frac{1}{2}$ in. \times 4 ft. 2 $\frac{1}{2}$ in.

935. “*River Scene*.” SALVATOR ROSA. 2 ft. 10. in. \times 3 ft. 10 in.

A mountainous landscape, with winding river; not a remarkable example of the painter.

936. “*The Theatre Farnese at Parma*.” FERDINANDO BIBIENA.

3 ft. 5 $\frac{1}{2}$ in. \times 3 ft. 8 $\frac{1}{2}$ in.

The pit and stage of a theatre in which Othello is being played, the audience promenading; this picture, hung too high for examination, is the only example of the painter.

In the south-east corner are some choice pictures, especially Nos. 964 and 975, on the line.



No. 964.

1 ft. 2 $\frac{1}{2}$ in. \times 1 ft. 7 in.

964. “*River Scene*”; with sailing-boats. VAN DE CAPPELLE.

A good example of this painter of calm summer sea.

941. “*The Grimani Palace*”; on the Grand Canal, Venice. CANALETTO. 1 ft. \times 1 ft. 3 in.

975. “*The Stag Hunt*.” WOUWERMAN. 2 ft. 5 in. \times 3 ft. 5 in.

A party of ladies and gentlemen hunting stags; the chief interest here is in the quality and beauty of the winter landscape.

1000. "*Shipping*"; the estuary of a river. L. BAKHUIZEN.

1 ft. 1 $\frac{1}{2}$ in. \times 1 ft. 6 $\frac{1}{2}$ in.

There are five good works by this artist, of which No. 204, in Gallery XII. (p. 44), and No. 818, in Gallery XVI. (p. 96), are the best.

988. "*An Old Oak*," on the skirts of a wood. J. RUYSDAEL.
1 ft. $\frac{1}{2}$ in. \times 11 $\frac{1}{2}$ in.

Above are—

932. "*A Man's Portrait*"; half-length, with red head-dress, wearing the cross of Malta. PAINTER UNKNOWN. 3 ft. 2 in. \times 2 ft. 6 in.

931. "*The Magdalen laying aside her Jewels*." PAOLO VERONESE.
3 ft. 10 in. \times 5 ft. 4 in.

Scene in a courtyard; the Magdalen kneeling at the feet of Christ.

1005. "*Ploughing*"; a hilly and woody landscape. BERCHEM.
1 ft. 3 in. \times 1 ft. 8 in.

948. "*Landscape*"; a sketch. Ascribed to RUBENS.
1 ft. 6 $\frac{1}{2}$ in. \times 2 ft. 4 in.

Next on the line are—

954. "*Landscape*"; woody country. C. HUVSMAN.
2 ft. 1 $\frac{1}{2}$ in. \times 2 ft. 9 in.

The only example of this Flemish landscape painter.

940. "*The Ducal Palace*"; tower of St. Mark and Grand Canal in the distance. CANALETTO. 2 ft. \times 3 ft. 3 in.

1016. "*Portrait of a Girl*"; full-length, in blue dress. Sir PETER LELY. 4 ft. 1 in. \times 3 ft. 4 in.

Next is an important landscape by Cuyp, broad and sunny in effect, figures on a small scale.

960. "*The Windmills*." A. CUYP. 3 ft. 8 $\frac{1}{2}$ in. \times 6 ft. 4 $\frac{1}{2}$ in.

An interesting picture of the landscape near Dort; this and No. 53, sketched on p. 43, are his best works here.

967. "*Shipping*"; Dutch river scene with sailing-boats. VAN DE CAPPELLE. 3 ft. 11 in. \times 5 ft.

In the centre of this wall, above, is a large canvas, the remaining work by the elder Teniers, and underneath a very curious architectural work by a pupil of Frank Hals.

949. "*A Rocky Landscape*," with figures. D. TENIERS (the elder).

5 ft. 4 in. \times 7 ft.

D 2

1010. "Palatial Buildings." VAN DEELEN. 1 ft. 6 in. x 2 ft.

"Extensive palatial buildings in variegated marbles of Renaissance architecture, adorned with statues; in the foreground is a marble fountain with various statues surmounted by a gilt bronze group of Hercules and the Hydra."

On either side of No. 1010 are two flower-pieces, the first especially noticeable.

1001. "Flowers in a Vase." JAN VAN HUVSUM. 2 ft. 8 in. x 1 ft. 8 in.**1002. "Flowers, Insects, &c. in a Bowl."** WALSCAPELLE.

1 ft. 11 in. x 1 ft. 6 $\frac{1}{2}$ in.

Rather below the line are five small and interesting works—

977. "Sea-piece"; ships lying at anchor. A. VANDEVELDE.

8 in. x 11 $\frac{1}{2}$ in.

997. "An Old Woman," in black and yellow dress, scouring a kettle at an open window. G. SCHALCKEN. 11 in. x 8 $\frac{1}{2}$ in.

No. 985.

7 in. x 8 $\frac{1}{4}$ in.

985. "Sheep and Goats." K. DUJARDIN.

There are three good specimens of Dujardin in Gallery XVI.

1014. "The Martyrdom of St. Lawrence." ADAM ELZHEIMER. The only work by this artist. 7 $\frac{1}{2}$ in. x 8 in.**991. "The Broken Tree."** J. RUYSDAEL. 8 $\frac{1}{2}$ in. x 11 $\frac{1}{2}$ in.**1018. "A Classical Landscape."** CLAUDE. 3 ft. 4 in. x 4 ft. 5 in.

A composition of buildings and temples, with ships at anchor in a harbour. The more important works of Claude, ten in number, are in *Gallery IX.*

939. "The Piazzetta of St. Mark, Venice." CANALETTO.
 3 ft. $3\frac{1}{2}$ in. \times 3 ft. $6\frac{1}{2}$ in.

986. "The Watermills." J. RUYSDAEL. 2 ft. $10\frac{1}{2}$ in. \times 3 ft. $7\frac{1}{2}$ in.

981. "A Storm at Sea." W. VANDEVELDE. 2 ft. 5 in. \times 3 ft. 1 in.
 A powerful and characteristic example of this painter.

965. "River Scene," with state barge. VAN DE CAPPELLE.
 2 ft. 9 in. \times 3 ft. 8 in.

962. "Cattle and Figures: Evening." A. CUYP.

Five cows and herdsman, Dort in the distance; this picture is known as the "small Dort."

Next is a curious example of an early Florentine painter, whose more important works are in Galleries XIII. and XIV.

928. "Apollo and Daphne." POLLAJUOLO. $11\frac{1}{2}$ in. \times $7\frac{1}{2}$ in.

929. "The Madonna and Child." "After RAPHAEL."
 2 ft. 10 in. \times 1 ft. $11\frac{1}{2}$ in.

A copy of the picture in the Bridgwater Collection.

1007. "Rocky Landscape." JAN WILS. 1 ft. 9 in. \times 2 ft. 2 in.

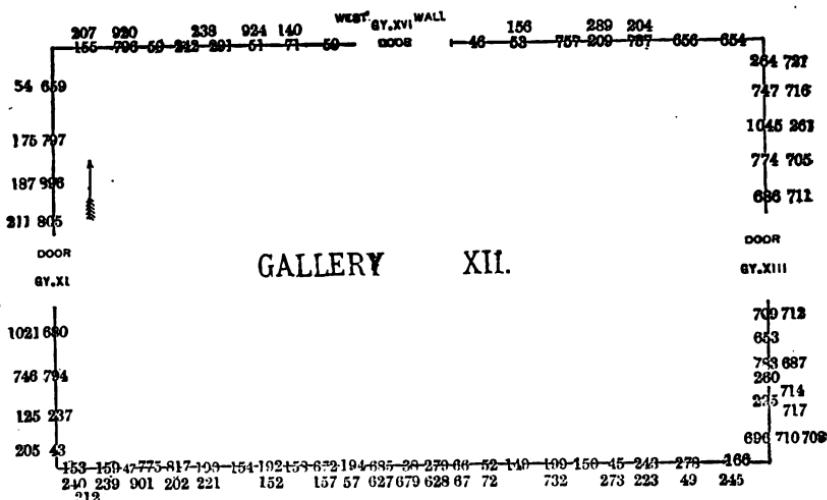
The only example of this artist; figures supposed to be by Wouwerman.

996. "A Castle in Rocky Landscape." HOBBEEMA.
 4 ft. $6\frac{1}{2}$ in. \times 5 ft. $8\frac{1}{2}$ in.

980. "Dutch Ships of War saluting." W. VANDEVELDE.
 1 ft. $4\frac{1}{2}$ in. \times 1 ft. $7\frac{1}{2}$ in.

1011. "Portrait of a Lady"; half-length, white satin dress. GONZALEZ COQUES. Painted on silver; 7 in. \times $5\frac{1}{2}$ in.

There is one other work by this Flemish portrait painter in Gallery XVI. (p. 102).



Gallery XII.—Dutch and Flemish.

Rembrandt—Teniers—Cuyp—Both—Terburg—Maas—De Hooge—Hobbema—Ruysdael—Van der Neer—Vandervelde—Rubens—Vandyck—Van der Weyden—Memling—Quintin Matsys—G. Dow—D. Bouts—F. Hals—Mabuse—A. Dürer—Van Eyck, &c.

The great Dutch and Flemish Gallery, known as "The Ruben's Gallery"—the first of the new rooms (100 ft. long) added to the National Gallery in 1876—contains several masterpieces by Rembrandt, Rubens, and Vandyck; also, at the north end, the works of the early Flemish and German painters.



No. 805.

1 ft. 7 in. x 2 ft. 2 in.

805. "An Old Woman peeling a Pear." D. TENIERS (the younger).

Commencing on the right of the entrance into Gallery XI., the first picture (*sketched on last page*) is a characteristic Teniers, remarkable for quality and the painting of still life. Purchased in 1870.

896. "The Peace of Münster." G. TERBURG. 1 ft. 5 $\frac{1}{2}$ in. \times 1 ft. 10 $\frac{1}{2}$ in.

A composition full of figures, representing the plenipotentiaries of Philip IV. of Spain and the delegates of the Dutch United Provinces, assembled in the Rathhaus at Münster, on the 15th May 1648. Presented by Sir William Wallace, Bt.

There are only two works by Gerard Terburg, one of the earliest and most distinguished of the Dutch *genre* painters, this elaborate portrait picture, and "The Guitar Lesson," in Gallery XVI. (sketched on p. 100).

Above the Teniers are—the one picture by HUCHTENBURG, a Dutch battle painter: 211, "A Battle"; a cavalry fight in the foreground; 1 ft. 4 $\frac{1}{2}$ in. \times 1 ft. 11 in.; bequeathed by Mr. R. Simmons;—next, a not very important sketch by RUBENS, 187, "The Apotheosis of William the Taciturn of Holland"; circular, 2 ft. 1 in. diam.; purchased 1843;—and 175, a quaint, unflattering "Portrait of Milton," half-length, life-size, by VAN DER PLAAS, the only work of this painter; 2 ft. 4 in. \times 1 ft. 11 $\frac{1}{2}$ in.

797. "A Man's Portrait"; bust, life-size. A. CUYP.

A good example of Cuyp's power of portrait-painting.

Purchased in 1869 for £900.

659. "Pan and Syrinx"; the Nymph pursued by Pan. ROTENHAMMER. 9 $\frac{1}{2}$ in. \times 7 $\frac{1}{2}$ in.

A little work of no great importance; the landscape by Brueghel.



No. 797. 2 ft. 3 in. \times 1 ft. 11 $\frac{1}{2}$ in.

Next is the first of Rembrandt's works, a small picture often engraved, and highly esteemed for its technical qualities—

54. "A Woman bathing." REMBRANDT. 2 ft. \times 1 ft. 6 $\frac{1}{4}$ in.

Bequeathed by Rev. W. H. Carr.

207. "The Idle Servant." NICHOLAS MAAS. 2 ft. 3 $\frac{1}{2}$ in. \times 1 ft. 9 $\frac{1}{2}$ in.

Bequeathed by Mr. R. Simmons.

One of three excellent pictures by a pupil of Rembrandt. Nos. 153 and 159 are close together, on the opposite wall; one sketched on p. 54.

155. "*The Misers, or Moneychangers*"; a man and his wife counting their money. D. TENIERS (the younger). 2 ft. $\frac{1}{2}$ in. \times 2 ft. 9 in.
Bequeathed by Lord Farnborough.

920. "*Orpheus charming Birds and Beasts with his Music.*" ROELANDT SAVERY. Bequeathed by Mr. S. J. Ainsley.

Next, on the line, is a large picture, "*Vase with Flowers*" (796), tulips, peonies, roses, poppies, &c., by VAN HUYSUM (whose other work we have seen in Gallery XI.); 4 ft. 4 $\frac{1}{2}$ in. \times 3 ft. $\frac{1}{2}$ in.; purchased in 1869 for £900.



No. 50.

4 ft. 10 in. \times 3 ft. 9 in.

50. "*The Emperor Theodosius refused Admission into the Church by St. Ambrose.*" ANTONY VANDYCK. Purchased in 1824.

A copy, with slight alterations, from the fine picture by Rubens in the Imperial Gallery, Vienna. There are six works by Vandyck, five in this gallery, and one in Gallery XVI.

238. "*Dead Game and Dog.*" JAN WEEINIX. 5 ft. 7 $\frac{1}{2}$ in. \times 5 ft. 1 $\frac{1}{2}$ in.

242. "*Players at Tric-trac.*" D. TENIERS (the younger). 1 ft. 2 $\frac{1}{2}$ in. \times 1 ft. 9 in.

The last two pictures were bequeathed by Lord Colborne.

291. "*Portrait of a Young Lady.*" CRANACH. 1 ft. 2 in. \times 10 in. Purchased in 1857.

The only work by Lucas Sunder (called Cranach); one of the early German portrait painters; a pupil of Albrecht Dürer and friend of Luther.



No. 51.

4 ft. 5 in. x 3 ft. 5 in.

51. "Portrait of a Jew Merchant." REMBRANDT. A fine example; painted in 1646. Presented by Sir G. Beaumont, Bt.

Above are two pictures, each the only example of the artist—

924. "The Interior of a Gothic Church." PIETER NEEFS.

2 ft. 3 in. x 3 ft. 2 $\frac{1}{2}$ in.

140. "Portrait of a Lady." VAN DER HELST. 2 ft. 9 $\frac{1}{2}$ in. x 2 ft. 2 $\frac{1}{2}$ in.



No. 71.

3 ft. 9 in. x 5 ft. 3 in.

71. "Landscape: Morning." A party of muleteers with laden mules. J. BOTH. Presented by Sir G. Beaumont.

Next are two important 'pictures by Rubens:—



No. 59.

6 ft. 2 in. x 8 ft. 9 in.

59. "The Brazen Serpent." RUBENS.

Purchased in 1837.

"And the Lord sent fiery serpents among the people . . . and much people of Israel died."—*Numbers c. 21.*

[*Door.*]



No. 46.

6 ft. 6 in. x 9 ft. 9 in.

46. "Peace and War," or, "Peace and Plenty." RUBENS.

Presented by the Marquis of Stafford.

The last picture, an allegory of Peace, was presented to Charles I. by Rubens when he came to England in 1629 to negotiate peace with Spain. The principal figures, especially the children, are considered to be examples of Rubens' finest work.

156. "*A Study of Horses*"; a white horse running towards the spectator. A. VANDYCK. 3 ft. 6 in. \times 2 ft. 11 in.

Bequeathed by Lord Farnborough.



No. 53.

4 ft. 4 in. \times 6 ft. 6 in.

53. "*Landscape, with Cattle and Figures*." A. CUYP.

One of Cuyp's characteristic sunny landscapes; the scarlet coat of the horseman is the prominent feature of colour on this wall.

Next are two works *attributed to* Rembrandt; the first a large, upright, picture with eleven figures, about life-size.

757. "*Christ blessing Little Children*." REMBRANDT.

6 ft. 10 in. \times 5 ft. $\frac{1}{2}$ in.

This picture was purchased in 1867 for £7000.

289. "*The Amsterdam Musketeers*." REMBRANDT.

2 ft. 2 in. \times 2 ft. 9 in. Bequeathed by Rev. T. Halford.

A copy, with alterations, of the large picture in Amsterdam.

209. "*Landscape with Figures*"; a rocky, woody landscape. J. BOTH.

The figures, painted by C. Poelenburg, represent "The Judgment of Paris." 3 ft. 3 in. \times 4 ft. $3\frac{1}{2}$ in. Bequeathed by Mr. R. Simmons.

204. "*Dutch Shipping; firing a Salute*"; a lumpy sea and a windy sky. L. BAKHUIZEN. 3 ft. 4 $\frac{3}{4}$ in. x 4 ft. 6 $\frac{3}{4}$ in.

Bequeathed by Mr. R. Simmons.

737. "*Landscape with Waterfall*." J. RUVSDAEL.

3 ft. 3 in. x 2 ft. 10 in. Bequeathed by Mr. J. M. Oppenheim.

A characteristic Ruysdael; fine windy landscape, dark and mysterious, with great rush of water under stone pines.

Here we may pause before examining a different style and period of German art.

At the north end of this gallery are grouped together for special study some of the best and choicest examples of early German and Flemish art; a grave, earnest, and rather sorrowful company, contrasting forcibly in style and treatment with some of the pictures we have just seen—works full of interest and instruction to students, especially for purity of design and colour.*

656. "*A Man's Portrait*"; small half-length. MABUSE.

2 ft. 3 in. x 1 ft. 7 in. Purchased in 1860.

[See his other picture (No. 946) in Gallery XI. (sketched on p. 28).]

654. "*The Magdalen*"; full-length, in olive-green dress and gold-brocaded petticoat; sitting reading. Attributed to ROGER VAN DER WEYDEN (the younger). 2 ft. x 1 ft. 8 $\frac{1}{2}$ in. Purchased in 1860.

There are four remarkable pictures on this wall said to be by this artist, one of the founders of the realistic school of painting in Flanders in the fifteenth century. (See sketch on p. 46.)

264. "*A Count of Hennegau, with his Patron Saint Ambrose*."

VAN DER MEIRE. 2 ft. 4 $\frac{1}{2}$ in. x 9 in. Purchased in 1854.

One of two works by a pupil of Van Eyck. Note the painting of an illuminated robe and the delicate choice of colour. His other picture (No. 696) is close at hand, on the east side of this wall.

* Many of these pictures were formerly in the Wallenstein Collection, and were presented by the Queen in fulfilment of the wishes of the late Prince Consort.

721. "*Portrait of a Lady.*" Ascribed to SCHOOREL. 10 in. \times 7 $\frac{1}{2}$ in.
Presented by the Queen.

716. "*St. Christopher,*" in flowing red robe, carrying the infant Christ on his shoulder across a bay. PATINIR. 10 in. \times 1 ft. 9 $\frac{1}{2}$ in.
Presented by the Queen.

Patinir's other work (No. 717) is on the east side of this wall.

747. "*St. John the Baptist and St. Lawrence.*" HANS MEMLING.
1 ft. 10 $\frac{1}{2}$ in. \times 6 $\frac{3}{4}$ in. Purchased in 1865.

A beautiful work in two compartments; see also No. 686, by Memling, on the same wall, near the door (p. 46).



No. 1045.

3 ft. 4 $\frac{1}{2}$ in. \times 3 ft. 3 $\frac{3}{4}$ in.

1045. "*A Canon of the Church with his Patron Saints.*"
GHERARDT DAVID.

This fine Flemish picture was part of a triptych on an altar in the collegiate church of St. Donat at Bruges. It was commenced in the year 1501, at the cost of Bernadino de Salvatiis, a canon of the church. The donor is represented kneeling, wearing a black cassock trimmed with fur, and white surplice; behind him stands St. Bernardine; on the left is St. Martin in cope of red velvet embroidered with gold, and on the right St. Donat, in elaborately embroidered processional vestments.

Bequeathed by W. Benoni White in 1878.

261. "Three Saints"—St. Cosmas and St. Damianus, martyrs, and the Virgin Mary; busts, small life-size; gold ground. LIESBORN.
1 ft. 10 in. x 2 ft. 4 in. Purchased in 1854.

This is one of two companion pictures, painted for a convent, about the year 1465, by the Meister von Liesborn, a Westphalian; the second (No. 260) is on the other side of the door.

774. "The Madonna and Child enthroned," and two saints. VAN DER GOES. 2 ft. 3 $\frac{1}{2}$ in. x 1 ft. 8 $\frac{1}{2}$ in. Purchased in 1867.

705. "Three Saints." STEPHAN LOCHNER.
2 ft. 2 $\frac{1}{4}$ in. x 1 ft. 10 $\frac{1}{2}$ in. Presented by the Queen.

686. "The Virgin and Infant Christ enthroned in a Garden." HANS MEMLING. 1 ft. 9 $\frac{1}{2}$ in. x 1 ft. 2 $\frac{1}{2}$ in. Purchased in 1862.

Above, on either side of the door, are two small panels, each 1 ft. 2 $\frac{1}{2}$ in. x 11 in.; presented by the Queen—

711. "Mater Dolorosa"; bust, gold background. VAN DER WEYDEN.

712. "Ecce Homo"; bust, gold background. VAN DER WEYDEN.

260. "Three Saints"—St. John the Evangelist, St. Scholastica, and St. Benedict; busts, small life-size; gold ground. LIESBORN.
1 ft. 10 in. x 2 ft. 4 in. Purchased in 1854.

709. "The Madonna and Infant Christ." HANS MEMLING.
1 ft. 4 in. x 11 $\frac{1}{4}$ in. Presented by the Queen.



No. 653.

Each 1 ft. 4 in. x 11 in.

653. "Portraits of Himself and Wife"; the painter with red turban, the wife with white drapery round her head. Attributed to ROGER VAN DER WEYDEN. Purchased in 1860.

In the centre is an elaborate work *ascribed to DIERICK BOUTS*, another painter of the Van Eyck school, whose most celebrated works are in Brussels, Munich, and Berlin.

783. "The Exhumation of St. Hubert, Bishop of Liege," in the eighth century. 2 ft. 11 $\frac{1}{2}$ in. \times 2 ft. 8 in. Purchased in 1868.

"The scene takes place in the choir of a handsome Gothic church. The body of the saint in his robes, with a mitre on his head, is supported by two monks just above the open grave; at his head kneels a bishop, and another is incensing the body at his feet; on one side is standing the Frankish king holding his crown in his hand; on either side, and behind the rails, are many spectators."

Above the foregoing is—

687. "The Sancta Veronica." WILLIAM OF COLOGNE.

1 ft. 9 $\frac{1}{2}$ in. \times 1 ft. 1 $\frac{1}{2}$ in. Purchased in 1862.

This ancient picture (the only work here by the painter) represents St. Veronica holding before her the "Sudarium," a white cloth containing the miraculous portrait of the Saviour; head nearly life-size.

295. "Salvator Mundi and the Virgin Mary." QUINTIN MATSYS.

In two panels, each 1 ft. 11 in. 1 ft. 1 in. Purchased in 1857.

These panels (like the "Moneychangers," No. 944, in Gallery XI.—p. 26) are remarkable for power and technical qualities. The finest and best known work by Matsys is "The Deposition," in Antwerp, painted in 1508.

Next are four more pictures presented by the Queen, the last (No. 710) being especially noticeable: **714**, "Mother and Child"; seated, in a landscape; C. ENGELBERTSZ; 1 ft. 1 $\frac{1}{2}$ in. \times 10 $\frac{1}{2}$ in.;—**717**, "St. John on the Island of Patmos," writing the Book of Revelations; PATINIR; 1 ft. 2 $\frac{1}{4}$ in. \times 9 $\frac{1}{2}$ in.;—**708**, "The Madonna and Child"; half-figures; MARGARET VAN EVCK (sister of Van Eyck); 7 $\frac{1}{2}$ in. \times 6 $\frac{1}{2}$ in.;—**710**, "Portrait of an Ecclesiastic," with hands clasped in prayer; ascribed to HUGO VAN DER GOES; 1 ft. 1 $\frac{1}{2}$ in. \times 10 $\frac{1}{2}$ in.

696. "Portrait of Marco Barbarigo," Venetian Consul in London in 1449. VAN DER MEIRE. 9 $\frac{1}{2}$ in. \times 6 $\frac{1}{2}$ in. Purchased in 1862.

245. "Bust Portrait of a Senator." ALBRECHT DÜRER.

1 ft. 11 $\frac{1}{2}$ in. \times 1 ft. 7 in.

An old man with grey beard, in purple robe with fur collar; painted in 1514. The only example of the painter, best known to us by his designs and engravings. There are many paintings by Albrecht Dürer in Dresden and Munich.

We now return to the works of Rubens, Rembrandt, Vandyck, and the later Dutch masters.

166. "Portrait of a Capuchin Friar"; bust, life-size. REMBRANDT.
2 ft. $10\frac{1}{2}$ in. \times 2 ft. $1\frac{1}{2}$ in.

Presented by the Duke of Northumberland.



No. 49. VANDYCK. 3 ft. 9 \times 3 ft. 9.

223. "Dutch Shipping"; ancient man-of-war and small craft in a breeze. LUDOLF BAKHUIZEN. 2 ft. $5\frac{1}{2}$ in. \times 3 ft. $5\frac{1}{2}$ in.

Bequeathed by Mr. C. L. Bredel.



No. 243. 3 ft. 3 in. \times 2 ft. $8\frac{1}{2}$ in.
REMBRANDT.

273. "Portrait of John Smith"; mezzotint engraver. SIR GODFREY KNELLER, Bt. 2 ft. $5\frac{1}{4}$ in. \times 2 ft. $\frac{1}{2}$ in.

49. "Portrait of Rubens."
VANDYCK.

This picture was formerly in the possession of Sir Joshua Reynolds.
Purchased in 1824.

278. "The Triumph of Julius Caesar." RUBENS.

2 ft. $11\frac{1}{2}$ in. \times 5 ft. 5 in.
Purchased in 1856.

A sketch from portions of the picture by Andrea Mantegna, at Hampton Court; a composition crowded with figures.

243. "A Man's Portrait"; half-length, life-size. REMBRANDT.

Painted in 1659. Bequeathed by Lord Colborne. This rough sketch does not take in the whole of the canvas.

45. "The Woman taken in Adultery." REMBRANDT.

2 ft. $8\frac{1}{2}$ in. \times 2 ft. $1\frac{1}{2}$ in.

Purchased in 1824.

This picture, the figures of which are on a small scale, and not distinct, was painted in 1644.

732. "Landscape with Figures"; a canal scene, Holland. VAN DER NEER. 4 ft. $3\frac{1}{2}$ in. \times 5 ft. $5\frac{1}{2}$ in. Purchased in 1864.

Underneath are two small sea-pieces by W. VANDEVELDE, bequeathed by Lord Farnborough: 150, "A Fresh Gale at Sea"; 9 in. \times 1 ft. 1 in. and 149, "A Calm at Sea"; 8 in. \times 11 in.; and, between them, a highly finished cabinet picture—

199. "Lesbia weighing Jewels against her Sparrow." SCHALCKEN. 6 $\frac{1}{2}$ in. \times 5 in. Bequeathed by Mr. R. Simmons.

72. "Landscape with Figures"; representing the story of Tobias. REMBRANDT. 1 ft. 10 in. \times 2 ft. 10 in. Bequeathed by Rev. W. H. Carr.

52. "Portrait of a Gentleman," commonly called "Gevartius." VANDYCK. Purchased in 1824.

This fine picture is a portrait of Cornelius van der Geest.

Next are several works by Rubens, which it will be convenient to examine together; the first is one of his best landscapes.

66. "Landscape, Autumn; with a View of Château de Stein," the residence of Rubens, near Mechlin. RUBENS.

4 ft. 5 in. \times 7 ft. 9 in.

"The landscape is one of four seasons. Spring is in the Marquis of Hertford's collection at Manchester House; Summer and Winter are in the royal collection at Windsor."

Presented by Sir G. Beaumont.

Above is—

67. "A Holy Family, with St. George and other Saints." RUBENS. 4 ft. 1 in. \times 5 ft. 4 in. Purchased in 1824.

279. "The Horrors of War." RUBENS. 1 ft. $7\frac{1}{2}$ in. \times 2 ft. $6\frac{1}{2}$ in.

A sketch, on paper, for the large picture painted in 1637, now in the Pitti Palace, Florence.

Purchased in 1856.



No. 52. VANDYCK. 2 ft. 7 \times 2 ft. 2.

The following painting by Rubens and "*The Judgment of Paris*," sketched on the opposite page, are the two best we possess by the master, whose greatest work, "*The Descent from the Cross*," is in the cathedral at Antwerp.



No. 38.

5 ft. 7 in. x 7 ft. 9 in.

38. "The Abduction of the Sabine Women." RUBENS.

"A tumultuous throng of men and women in violent struggle. To the right, seated on a throne, is Romulus directing the sudden assault on his unsuspecting guests, whom he had invited from the surrounding neighbourhood to witness some games in honour of the god Consus. At an appointed signal, during the celebration of the games, the Romans carried off by force all the unmarried women."

This picture was formerly in the Angerstein Collection; it was purchased for the National Gallery in 1824.

On either side are two RUYSDAELS, each 3 ft. 4 $\frac{1}{2}$ in. x 2 ft. 10 in. : 627, "*Landscape with Waterfall*," and 628, "*Landscape with Waterfall*" (the two were purchased in 1859 for £2250); and, above the Rubens, 679, "*The Portrait of an Astronomer*;" 4 ft. 1 $\frac{1}{2}$ in. x 4 ft. 4 $\frac{1}{2}$ in. ; F. BOL; the only work by this artist, a native of Dort.

685. "Landscape: Showery Weather." HOBBEEMA.

1 ft. 11 $\frac{3}{4}$ in. x 2 ft. 9 in. Purchased in 1862 for £1575.
A characteristic example of the painter.



No. 194.

4 ft. 9 in. x 6 ft. 3 in.

194. "The Judgment of Paris." RUBENS.

Purchased in 1844 for £4200.

The Trojan shepherd, seated with Mercury by his side, is on the point of awarding the apple to Venus, who stands between her rivals; on her right is Juno, indicated by the peacock at her feet; on her left is Minerva, whose sacred bird, the owl, is perched on a tree behind her. Discord is seen hovering in the clouds above.

This well known picture was formerly in the Orleans Collection; there is a small copy in the Louvre.

57. "The Conversion of St. Bavo"; composition of many small figures. RUBENS. 3 ft. 5½ in. x 5 ft. 5½ in.

Bequeathed by Rev. W. H. Carr.

157. "A Landscape: Sunset." RUBENS. 1 ft. 7 in. x 2 ft. 9 in.

Bequeathed by Lord Farnborough.

In this part of the gallery are some of the finest portraits by REMBRANDT. The two following (No. 672, "His Own Portrait," 3 ft. 3 in. x 2 ft. 8½ in., and No. 221) should be noticed together. The first, painted in 1640, and purchased in 1864, represents the painter at the age of thirty-two; half-length, life-size. On the right hand is No. 221, as an old man of about sixty.



No. 192. GERARD DOW. 7½ in. x 5½ in.

152. "*Landscape with Figures and Cattle: Evening.*" A. VAN DER NEER.

3 ft. 11 in. x 5 ft. 3½ in.
Bequeathed by Lord Farnborough.

The figures and cattle painted by Cuyp.

Below the foregoing is an excellent little oval painting—

192. "*The Painter's Own Portrait.*" GERARD DOW.

Purchased in 1844.

On either side are two companion pictures by Teniers (the younger), bequeathed by Lord Farnborough—

158. "*Boors regaling*"; interior, three figures. D. TENIERS.

10 in. x 1 ft. 2 in.



No. 154. D. TENIERS. 10 in. x 1 ft. 2.

154. "*A Music Party.*"
D. TENIERS.

Next are two more portraits by REMBRANDT—

221. "*The Painter's Own Portrait*"; half-length, life-size.

2 ft. 9 in. x 2 ft. 3½ in.
Purchased in 1851.

190. "*A Jewish Rabbi.*" 2 ft. 6 in. x 2 ft. 2 in. Purchased in 1844.

817. "*The Château of Teniers at Perck.*" D. TENIERS (the younger).

"The painter and his wife, another lady and his son holding a greyhound, in the foreground; his gardener (curiously drawn) approaching, from a river, with a pike in his hand; in a moat before the château are six men dragging at a net."

Here, as in Cuyp's landscape (No. 53, on the opposite wall), the scarlet cloak of the painter strikes a high note of colour.

Above is a good study of poultry by a distinguished Dutch painter. His other work, No. 1013, we have seen in Gallery XI. (p. 30).

202. "Domestic Poultry." MELCHIOR HONDECOETER.

2 ft. 10 in. x 3 ft. 8 in. Bequeathed by Mr. R. Simmons.

Next is a landscape with a winding river and wooded banks, curiously low in colour and real in effect; the only example of the painter.

901. "Landscape: River Scene." JAN LOOTEN. 3 ft. 7 in. x 4 ft. 2 in. Bequeathed by the widow of Mr. J. H. Jewer, 1873.

775. "Portrait of an Old Lady." REMBRANDT.

2 ft. 3 in. x 1 ft. 9 in.

Painted in 1634. Purchased in 1867 for £1200.

(This famous portrait is sketched on our title-page.)

47. "The Adoration of the Shepherds." REMBRANDT.

Painted in 1646. Purchased in 1824.

Here, as in No. 45 (on the same wall, p. 48), the treatment is sketchy; the light is centred on the one figure, and parts of the picture are obscured.



No. 47. REMBRANDT. 2 ft. 1 x 1 ft. 10.

212. "A Merchant and his Clerk." T. DE KEYSER.

A merchant in riding costume, seated at a table; his clerk standing behind his chair, hat in hand, handing him a packet; tapestry background."

3 ft. $\frac{1}{2}$ in. x 2 ft. $3\frac{1}{2}$ in. Bequeathed by Mr. R. Simmons.

The only picture by a distinguished Dutch portrait painter; painted in 1627.

Next is an excellent small example of VAN DER NEER—**239**, "River Scene by Moonlight with Shipping"; 1 ft. x 1 ft. $6\frac{1}{2}$ in.; bequeathed by Lord Colborne;—and **240**, "Crossing the Ford"; a hilly scene with clump of trees, figures, and cattle; N. BERCHEM; $11\frac{1}{2}$ in. x 1 ft. $5\frac{1}{2}$ in.; bequeathed by Lord Colborne.

Below are two small interiors by NICHOLAS MAAS, a pupil of Rembrandt (bequeathed by Lord Farnborough)—



No. 159.

2 ft. 1 1/4 in. x 1 ft. 1 1/4 in.

159. "*The Dutch Housewife.*"

NICHOLAS MAAS.

Painted in 1655.

153. "*The Cradle*"; a little girl
rocking a child to sleep.

1 ft. 3 1/2 in. x 1 ft. 1/2 in.

Next are two more works by Rembrandt—

43. "*Christ taken down from the
Cross.*" A sketch in light and
shade; numerous small figures.
-REMBRANDT. 1 ft. 1 in. x 1 ft. 1 in.

Presented by Sir George Beaumont.

237. "*Portrait of a Woman*"; life-size, in high dark dress and white
bodice. REMBRANDT. 2 ft. 2 1/2 in. x 1 ft. 1 1/2 in. Painted in 1666;
one of his latest works.

Bequeathed by Lord Colborne.



No. 205.

2 ft. 5 1/4 in. x 1 ft. 1 in.

205. "*The Itinerant Musicians.*"

J. W. E. DIETRICH.

The only work by this artist; painted in 1745. Dietrich was appointed court painter to Augustus II., king of Poland, in his eighteenth year.

Bequeathed by Mr. R. Simmons.

125. "*Portrait of Izaak Walton.*"

JACOB HUYSMANS.

2 ft. 6 in. x 2 ft. 1 in.

An interesting portrait of the author of 'The Complete Angler,' at the age of ninety; the only picture by this artist, one of the many Flemish painters who settled in London in the time of Charles II.

746. "*A Landscape with Ruins.*" JACOB RUYSDAEL.

1 ft. 4 1/2 in. x 1 ft. 10 1/2 in. Purchased in 1865.



No. 794.

2 ft. 5 in. x 2 ft. 4 in.

794. "The Courtyard of a Dutch House." P. DE HOOGE.

Purchased in 1869 for £1722.

One of three admirable specimens of this Dutch painter. The tone and subtle qualities of his pictures can scarcely be indicated in a sketch. Nos. 834 and 835, similar subjects, are on the north wall of Gallery XVI. (see pp. 101, 102).

1021. "Portrait of a Woman." F. HALS. 2 ft. $\frac{1}{2}$ in. x 1 ft. $6\frac{1}{2}$ in.

"Small half-length, in black, with hair combed back; a white cap, a large white ruff and wristbands, her hands crossed before her."

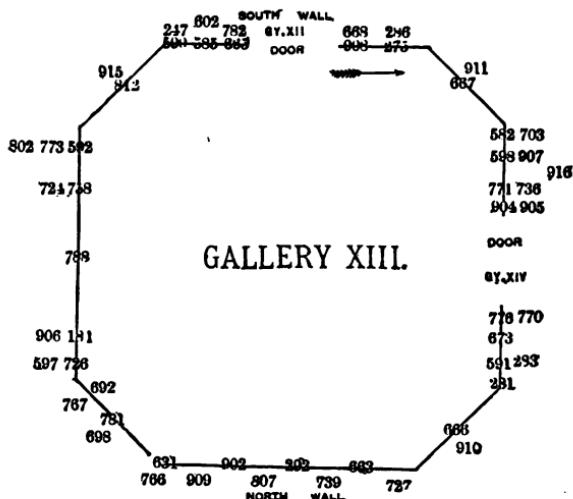
This is the only picture we possess by this early Dutch artist, many of whose works are to be seen in continental galleries, notably in the museum at Haarlem, his native place.

680. "The Miraculous Draught of Fishes." Composition of eleven small figures. VANDYCK. 1 ft. $9\frac{1}{2}$ in. x 2 ft. $9\frac{1}{2}$ in.

Purchased in 1861.

This fine sketch was made by Vandyck from Rubens' large painting at Mechlin, for the engraver to work from.

[The pictures on the screens in this gallery are referred to on pp. 88, 89, and 104.]



Gallery XIII.—Early Italian.*

Francesca—Lippi—Mantegna—Angelico—Crivelli—Pollajuolo—Botticelli—Schiavone—Gozzoli—Bellini—Perugino—Cosimo Tura, &c.

Commencing on the right of the doorway into Gallery XII., the first picture, of which we give a faint indication in the sketch, is one (much injured in colour) by an Umbrian painter of the fifteenth century—



No. 908.

4 ft. 1 in. x 4 ft.

908. *“The Nativity of our Lord.”* PIERO DELLA FRANCESCA.

The other three works by this artist are on the east side of this gallery.

668. *“The Beato Ferretti,”* kneeling in adoration. CARLO CRIVELLI.

4 ft. $7\frac{1}{2}$ in. x 2 ft. $10\frac{1}{2}$ in.

There are eight works, all in this gallery, by this Venetian painter, the most important being an altar-piece on the east wall.

* Students wishing to examine the Italian paintings, as far as possible chronologically, should commence with Gallery XVII., where are the works of Cimabue, Giotto, Orcagna, and the early Florentine painters.

286. "The Virgin enthroned." FRANCESCO TACCONI.

3 ft. 3 in. x 1 ft. 8 $\frac{1}{2}$ in. Painted 1489. Purchased in Venice, 1855.

Next on the line is a circular picture, in a heavy frame, with faces of strange beauty.

275. "The Virgin and Child; St. John and an Angel." BOTTICELLI.
2 ft. 9 in. diam. Purchased in 1855.

Botticelli was one of Filippo Lippi's most distinguished pupils; of his five works (of which the above is the best), four are in this gallery and one in Gallery XIV.

In the corner is one of two lunette-shaped paintings which should be carefully examined—

667. "St. John the Baptist with Six other Saints." FRA FILIPPO
LIPPI. 2 ft. 2 in. x 4 ft. 11 $\frac{1}{2}$ in. Purchased in 1861.

The above and No. 666, a companion picture (sketched on p. 59), are two of the finest examples of the work of Lippi, a Carmelite monk of the fifteenth century; remarkable for colour and technical qualities.

Purchased in 1861.

911. "The Return of Ulysses to Penelope." PINTURICCHIO.

A fresco transferred to canvas, 4 ft. 1 in. x 4 ft. 9 $\frac{1}{2}$ in.

Purchased in 1874.

703. "The Madonna and Child." PINTURICCHIO.

1 ft. 10 in. x 1 ft. $\frac{1}{4}$ in. Presented in 1863.

Bernardino di Betto, called Pinturicchio, was a distinguished Umbrian painter and pupil of Perugino; his three elaborate paintings illustrating "The Story of Griselda" are in the Octagon Hall (see p. 91).

916. "Venus reclining with Cupids." BOTTICELLI. 3 ft. $\frac{1}{2}$ in. x 5 ft. 8 in.
Purchased in 1874.

Three other works attributed to Botticelli, a pupil of Filippo Lippi, are in this gallery, and two in Gallery XIV.

There are eight other small pictures on this wall (very interesting in colour and technical qualities), commencing with one of the two examples of Fra Angelico, a composition of many small figures.

582. "Adoration of the Magi." FRA ANGELICO. 7 $\frac{1}{2}$ in. x 1 ft. 6 $\frac{1}{2}$ in.
(See also No. 663, on the north wall.) Purchased in 1857.598. "St. Francis in Glory," standing holding a crucifix; on each side are five angels. FILIPPINO LIPPI. 1 ft. 7 $\frac{1}{2}$ in. x 1 ft. $\frac{1}{2}$ in.
Dated 1492. Purchased in 1858.

Filippino Lippi, the son of Filippo, was a pupil of Botticelli. There are two of his works in this gallery, and two in Gallery XIV. (See Index.)



No. 736. BONSIGNORI. 1 ft. 4 $\frac{1}{2}$ x 1 ft. 11 $\frac{1}{4}$.

907. "St. Catherine and St. Mary Magdalen." CRIVELLI. Full-length figures in two panels, each 1 ft. 2 $\frac{1}{2}$ in. x 7 $\frac{1}{4}$ in. Purchased in 1874.

736. "Portrait of a Venetian Senator," in red dress and stole. Dated 1487. BONSIGNORI.

The only work by this painter, a native of Verona. Purchased in 1864.

771. "St. Jerome in the Desert." BONO OF FERRARA.

1 ft. 8 in. x 1 ft. 3 in.
Purchased in 1867.

904. "Madonna and Infant Christ." G. SCHIAVONE.

1 ft. 10 in. x 1 ft. 4 $\frac{1}{2}$ in.

Gregorio Schiavone was a fellow pupil with Mantegna at Padua, in the fifteenth century. There is another work by him, No. 630, in Gallery XVII. (p. 107).
Purchased in 1874.

905. "The Virgin Mary," seated in prayer. COSIMO TURA.

1 ft. 5 $\frac{1}{2}$ in. x 1 ft. 1 in. Purchased in 1874.

There are two other paintings by Cosimo Tura in this gallery, and one in Gallery XVII.; his best works are to be seen in Milan, his native city.

[Door.]

770. "Portrait of Leonello da Este," Marquis of Ferrara; bust, life-size. GIOVANNI ORIOLO. 1 ft. 9 $\frac{1}{2}$ in. x 1 ft. 3 in.

Purchased in 1867.

776. "St. Anthony and St. George." PISANO OF VERONA.

1 ft. 6 in. x 11 $\frac{1}{2}$ in.

St. Anthony with staff and bell, St. George in rich armour with gilt sword-hilt and spurs; the background a pine wood, in the sky the Virgin and Child in a cloud of real gold.

One of the few works extant of this celebrated painter and medallist of the fifteenth century. Presented by Lady Eastlake in 1867.

Next is a beautiful head of the Christ, an early work of an Italian painter of the fifteenth century, who was one of the first to study the method of oil-painting as practised in Flanders by Van Eyck.

673. "Christ as the *Salvator Mundi*." **ANTONELLO DA MESSINA.**
1 ft. 4 $\frac{1}{2}$ in. \times 1 ft. 2 in. Purchased in Genoa in 1861.

283. "The *Virgin and Child enthroned*." **BENOZZO GOZZOLI.**
5 ft. 2 $\frac{1}{2}$ in. \times 5 ft. 7 $\frac{1}{2}$ in. Purchased in 1855.

591. "The *Rape of Helen*." **GOZZOLI.** 1 ft. 7 $\frac{1}{2}$ in. \times 2 ft.
"A rocky landscape with an inlet of sea; on the spectator's right is a small temple, from which Helen, the beautiful wife of Menelaus, king of Lacedæmon, and the ladies of the court are being carried off by the Trojan Paris and his companions. The panel on which this is painted is probably the cover or end of some box used for wedding gifts."—*Off. Cat.* Purchased in 1857.

This and the picture above it (No. 283) are two interesting examples of a distinguished Florentine painter. No. 591 is a quaint miniature composition of many small figures in very bright fifteenth-century costumes; No. 283 is a fine altar-piece, a great contrast in style and treatment to the foregoing.

281. "St. Jerome reading." **M. BASAITI.** 1 ft. 6 $\frac{1}{2}$ in. \times 1 ft. 1 in.
Purchased in 1855.

There are two works by Basaiti, a contemporary of Bellini; No. 599 is on the other side of this wall, in Gallery XIV. (sketched on p. 81).



No. 666.

2 ft. 2 in. \times 4 ft. 11 $\frac{1}{2}$ in.

666. "The *Annunciation*." **FRA FILIPPO LIPPI.**

One of the earliest and purest works of the master (see p. 57).

Presented by Sir C. Eastlake in 1861.

Above the foregoing is a newly acquired fresco, transferred to canvas, a composition crowded with figures—

910. "The Triumph of Chastity." SIGNORELLI. 4 ft. $\frac{1}{2}$ in. \times 4 ft. 4 in.
Purchased in 1874.

Signorelli's principal frescoes, painted about the year 1500, are in the cathedral at Orvieto.

727. "A Trinità." PESELLINO. 6 ft. \times 3 ft. 3 in.

Painted in tempera, on poplar, in the form of a cross; figures small life-size. Purchased in 1863.

663. "Christ with the Banner of the Resurrection," in the midst of a choir of angels, some blowing trumpets, others playing various instruments. FRA ANGELICO.

This was formerly the predella of an altar-piece, in five compartments, each 1 ft. $\frac{1}{2}$ in. high. There are 260 figures in this picture, every face minutely painted. Purchased in 1860 for £3500.

In the centre of the wall is one of the principal works of Antonio Pollajuolo, a Florentine painter, goldsmith, and sculptor of the fifteenth century.



No. 292.

9 ft. 6 in. \times 6 ft. 7 $\frac{1}{2}$ in.

292. "The Martyrdom of St. Sebastian." POLLAJUOLO.

Figures nearly life-size; painted in 1475. Purchased in 1857 for £3155.

The best pictures here by Pollajuolo are No. 781, in the corner on the right, and No. 296, in Gallery XIV. (p. 67).

Several important monumental works by him are to be seen in St. Peter's at Rome.

On either side are two important works by CRIVELLI—

739. "The Annunciation." 6 ft. $10\frac{1}{2}$ in. \times 4 ft. $10\frac{1}{2}$ in. Painted in 1486.
Presented in 1864.

807. "Madonna and Child enthroned." 5 ft. 9 in. \times 4 ft. 10 in.
Presented in 1870.

909. "Madonna and Child enthroned." BENVENUTO DA SIENA. The centre of an altar-piece, 5 ft. $6\frac{1}{2}$ in. \times 2 ft. $2\frac{1}{2}$ in. Purchased in 1874.

Next is a panel in monochrome by Mantegna, one of the greatest of the early Italian painters.



No. 902.

2 ft. 4 $\frac{1}{2}$ in. \times 8 ft. 10 in.

902. *"The Triumph of Scipio";* or, the reception of the Phrygian mother of the gods among the divinities. A. MANTEGNA.

Purchased in 1873.

In the centre Scipio, attended by Romans and Asiatics, is in the act of receiving the goddess; the sacred stone alleged to have fallen from heaven and the image of the goddess are borne on a litter on the left. There are some interesting details of this picture in the Official Catalogue; our sketch fails to indicate the fine drawing of the original. The other picture by Mantegna is on the south wall of Gallery XIV. (sketched on p. 67). The nine grand cartoons representing the *"Triumph of Julius Cæsar,"* now at Hampton Court, are amongst his best known works.

698. *"The Death of Procris."* PIERO DI COSIMO. 2 ft. 1 $\frac{1}{2}$ in. \times 6 ft.

Purchased in 1862.

Underneath is a brilliant and scholarly work by Pollajuolo—

781. *"The Angel Raphael accompanies Tobias on his Journey to Media to marry Sarah, the Daughter of Raguel."* POLLAJUOLO.

"The two, richly dressed, are walking together rapidly, the angel carrying a small box for the gall of the fish to heal blindness, and leading the young Tobias by the hand. Landscape background, with a view of the Tigris."

2 ft. 9 in. \times 2 ft. 1 $\frac{1}{2}$ in. Purchased in 1867.

On either side of the foregoing are four heads, the first two being portions of a fresco by DOMENICO VENEZIANO: 766, *"Head of a Saint,"* and 767, *"Head of a Saint,"* each 1 ft. 4 in. \times 1 ft. 1 in.; purchased in 1867;—631, *"Portrait of a Lady,"* BISSOLO; 1 ft. 2 $\frac{1}{2}$ in. \times 1 ft.; purchased in 1860;—692, *"Head of a White Monk,"* LODOVICO DA PARMA; 1 ft. 4 in. \times 1 ft. $\frac{1}{2}$ in.; bequeathed by Lieut.-General Sir W. Moore.

Next on the line is the best of two examples in this gallery of Bellini (one of the most distinguished of Venetian painters in the fifteenth century); the landscapes are remarkable for quality and colour.

726. "Christ's Agony in the Garden." GIOVANNI BELLINI.

2 ft. 8 in. \times 4 ft. 10 in. Purchased in 1863.

597. "St. Dominic," as the institutor of the rosary; part of an altar-piece. M. ZOPPO. 5 ft. \times 2 ft. 11 $\frac{1}{2}$ in. Purchased in 1853.

906. "The Madonna in Ecstasy." CRIVELLI. 6 ft. 3 in. \times 3 ft.

An altar-piece with gold background. Purchased in 1874.

Next is one of two fine examples of Pietro Vannucci, called Il Perugino, one of the principal Umbrian painters of the fifteenth century.

181. "The Virgin and Infant Christ with St. John." PERUGINO.

2 ft. 2 $\frac{1}{2}$ in. \times 1 ft. 5 $\frac{1}{2}$ in. Purchased in 1841.

[Perugino's other work, No. 288, is in Gallery XIV. (p. 66).]

The centre of this wall is largely occupied by an altar-piece in thirteen compartments, the painting studded with gold ornaments in relief; in the centre is the Madonna with a jewelled crown.



758. "Portrait of a Lady," said to be Contessa Palma of Urbino.

PIERO DELLA FRANCESCA. 5 ft. 5 $\frac{1}{2}$ in. \times 3 ft. 9 $\frac{1}{2}$ in.

Purchased in 1866.

788. "The Madonna and Child enthroned," surrounded by saints. CRIVELLI. 16 ft. \times 10 ft. 6 in. This fine altar-piece was purchased in 1868 for £3360.

724. "The Madonna and Child"; known as the Madonna della Roncione. CRIVELLI. Altar-piece, 4 ft. 11 in. \times 3 ft. 6 $\frac{1}{2}$ in. Purchased in 1862.

Next on the line (and near it on the south wall, No. 585) are two interesting portraits by Francesca, whose four works are in this gallery. The decorative character is fairly indicated in the sketch.

592. "The Adoration of the Magi," or "The Wise Men's Offering."

FILIPPINO LIPPI. An altar-piece; 1 ft. 8 in. \times 4 ft. 7 in.

Purchased in 1857.

802. "Madonna and Child." B. MONTAGNA. 2 ft. 1 in. \times 1 ft. 9 $\frac{1}{2}$ in.

Purchased in 1869.

773. "St. Jerome in the Wilderness." COSIMO TURA.

3 ft. 3 $\frac{1}{2}$ in. \times 1 ft. 10 $\frac{1}{2}$ in. Purchased in 1867.

915. "Mars and Venus." BOTTICELLI. 2 ft. 3 $\frac{1}{2}$ in. \times 5 ft. 8 in.

Purchased in 1874.

812. "Landscape with the Death of St. Peter Martyr in 1252."

GIOVANNI BELLINI. 3 ft. 4 in. \times 5 ft. 4 in.

Presented by Lady Eastlake in 1870.

There are four other works by Bellini, one in Gallery XIV. and three in Gallery XV. (See Index.)

602. "The Dead Christ." CRIVELLI. 2 ft. 4 $\frac{1}{2}$ in. \times 1 ft. 10 in.

Part of an altar-piece. Two infant angels supporting the body of Christ seated on the edge of a tomb. Purchased in 1859.

Next are two small subjects—

247. "Ecce Homo." NICCOLO ALUNNO. Bust on a blue ground; 8 $\frac{1}{2}$ in. square. Purchased in 1854.

590. "Christ placed in the Tomb by Joseph and St. John." COSIMO TURA. 10 $\frac{1}{2}$ in. \times 8 in. Purchased in 1857.

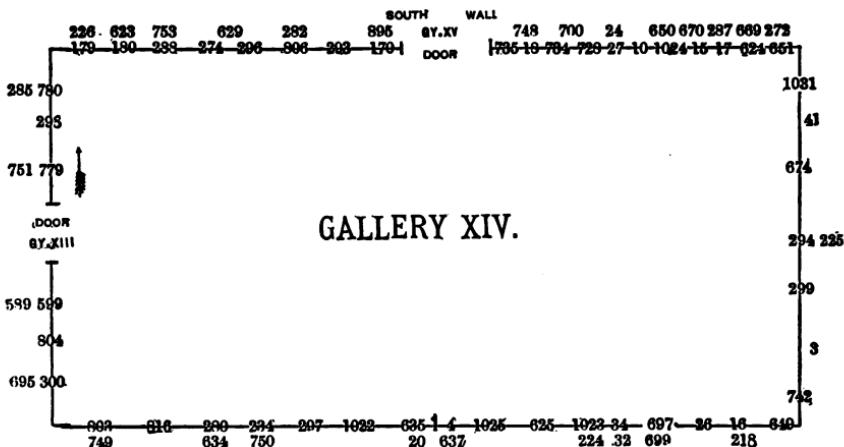
585. "Portrait of a Lady," in profile. PIERO DELLA FRANCESCA. 1 ft. 4 $\frac{1}{2}$ in. \times 11 $\frac{1}{2}$ in. Purchased in 1857.

782. "The Madonna and Child." BOTTICELLI.

2 ft. 9 in. \times 2 ft. 1 $\frac{1}{2}$ in. Purchased in 1867.

We end this gallery of early Italian art (crowded with works of interest to students) with the best example of a great fresco painter of the Umbrian school in the fifteenth century—

665. "The Baptism of Christ in the River Jordan." PIERO DELLA FRANCESCA. Purchased in 1861.



GALLERY XIV.

Gallery XIV.—Italian School.

Paolo Veronese—Titian—Michelangelo—Sebastian del Piombo—Correggio—Leonardo da Vinci—Il Moretto—Moroni—Raphael—Francia—Perugino—Mantegna—Giorgione—Tintoretto, &c.

In this great gallery, which contains one of the finest collections of paintings in Europe, the north side is principally occupied by works of the Venetian painters of the fifteenth century, the central picture being “*The Raising of Lazarus*,” by Michelangelo and Sebastiano del Piombo; and, near at hand, the fine portraits (lately acquired) by Il Moretto and Moroni. At the head of the gallery is the large work, “*The Family of Darius at the Feet of Alexander*,” by Paolo Veronese.

On the south wall, which we take first in order, are some of the best works of the Lombard and Umbrian schools of painters. Commencing on the right of the doorway into Gallery XIII., the first picture is the one work by Giovanni Santi, painter and poet of Urbino, best known as the father of Raphael.

751. “*Madonna and Child.*” GIOVANNI SANTI. 2 ft. $2\frac{1}{2}$ in. \times 1 ft. 7 in.
Purchased in 1865.

Next are the three works by Ambrogio Borgognone, a Lombard painter of the fifteenth century, some of whose best works are in the museum at Berlin. The centre is an altar-piece, sketched on the opposite page; on either side are two curiously composed portrait pictures, one of nine men in profile, half life-size; the other of women kneeling in *adoration*.

298. "The Marriage of St. Catherine of Alexandria." A. BORGOGNONE.
Purchased in 1857.

779, 780. "Family Portraits." Painted on silk. A. BORGOGNONE.
2 ft. 1 in. x 1 ft. 4 in. Purchased 1867.

285. "Madonna and Child." FRANCESCO MORONE. 2 ft. x 1 ft. 5 in.
Purchased in 1855.

Above, on the south wall, is—

226. "The Virgin and Child, St. John and Angels." BOTTICELLI.
A circular painting, 3 ft. $8\frac{1}{2}$ in. in diameter; five figures, small life-size.
Purchased in 1855.



No. 298. BORGOGNONE. 6 ft. 7 x 4 ft. 3.

Next are two fine examples of Francesco Francia, the founder of the Bolognese school of painting in the fifteenth century.

179. "The Virgin with the Infant Christ," &c.; full-length figures, nearly life-size. FRANCIA. 6 ft. $6\frac{1}{2}$ in. x 6 ft.



No. 180.

3 ft. 2 in. x 6 ft.

180. "The Virgin and two Angels weeping." FRANCIA.

These two pictures formerly constituted one altar-piece in the church of San Frediano at Lucca; they afterwards formed part of the Duke of Lucca's collection.
Purchased in 1841.

623. "*The Madonna and Child enthroned*" under a canopy with saints. GIROLAMO DA TREVISO. 7 ft. 5 $\frac{1}{2}$ in. \times 4 ft. 10 in.

Purchased in 1859.

Next on the line is the best work we possess of Perugino, being three portions of an altar-piece. His other work (No. 181) we have seen in Gallery XIII.



No. 288.

4 ft. 2 in. \times 4 ft. 10 $\frac{1}{2}$ in.

288. "*The Virgin adoring the Infant Christ.*" PERUGINO.

The compartment on the left represents the archangel Michael, that on the right the archangel Raphael and the young Tobias. Each compartment 4 ft. 2 in. high. Purchased 1856, for £3570.

This altar-piece was painted for the Carthusian convent near Pavia.

753. "*Christ and His Disciples going to Emmaus.*" A. MELONE.

4 ft. 9 in. square. Purchased in 1864.

274. "*The Virgin and Child enthroned*"—St. John and the Magdalene. A. MANTEGNA. Purchased in 1855, for £1125.

This fine picture (*sketched on the opposite page*) is the only work in colour we possess by Mantegna; his painting in monochrome, "*The Triumph of Scipio*," we have seen in Gallery XIII. (p. 61).

Above is an altar-piece by LORENZO COSTA, a pupil of Francia—

629. "*The Madonna and Child enthroned*"; small figures, in five compartments, centre 5 ft. 5 $\frac{1}{2}$ in. \times 2 ft. 5 in. Purchased in 1859.

The other work by this artist (No. 895) is on the right near the door.

296. "The Virgin adoring the Infant Christ"; half-figures, nearly life-size; landscape. A. POLLAJUOLO.

3 ft. 2 in. \times 2 ft. 3 $\frac{1}{2}$ in.

Purchased in 1857.

[See his two other works in Gallery XIII.]

282. "Glorification of the Virgin." LO SPAGNA.

5 ft. 10 in. \times 2 ft. 7 $\frac{1}{2}$ in.

Purchased in 1856.

The other work by "Lo Spagna," pupil of Perugino, is in the Octagon Hall (p. 92).

806. "The Procession to Calvary." BOCCACCINO.

4 ft. 4 in. \times 4 ft. 3 $\frac{1}{2}$ in.

Purchased in 1870.

A composition of many figures; the only work of this artist, a native of Cremona.

Next is the large altarpiece we have sketched; figures nearly life-size—

293. "The Virgin and Child, St. Jerome and St. Dominic." FILIPINO LIPPI.

Purchased in 1857.

Below is a predella representing the dead Christ and other subjects.

895. "Portrait of a Florentine General." LORENZO COSTA.

2 ft. 4 in. \times 1 ft. 8 $\frac{1}{2}$ in. Bequeathed in 1871.



No. 274. MANTEGNA. 4 ft. 6 $\frac{1}{2}$ in. \times 3 ft. 9 $\frac{1}{2}$ in.



No. 293. FILIPPINO LIPPI. 6 ft. 9 in. \times 6 ft. 1 in.

170. "The Holy Family, with Elizabeth and the young St. John, &c." Seven figures, surrounded by a choir of angels. GAROFALO.

2 ft. 6 $\frac{1}{2}$ in. x 1 ft. 11 $\frac{1}{2}$ in. Purchased in 1839.

This is the best of four examples of Benvenuto Tisio (called Garofalo), a distinguished Ferrarese painter, and pupil of Raphael. One, in the Octagon Hall, is sketched on p. 91.

[Door.]

735. "St. Rock with the Angel." PAOLO MORANDO.

5 ft. 1 $\frac{1}{4}$ in. x 1 ft. 9 $\frac{1}{2}$ in. Purchased in 1864.

The saint is a full-length, life-size figure. A fine decorative panel.

The other work by this artist (known also as Cavazzola) is hung at the back of this wall (No. 777, in Gallery XV.). Some of his best paintings are to be seen at Verona.

Above is the one work by GIROLAMO DAI LIBRI, a celebrated miniature painter and illuminator—

748. "The Madonna, Infant Christ, and St. Anne."

5 ft. 2 in. x 3 ft. 1 in. Purchased in 1864.

Next on the line is the one example of the style and "school of Leonardo da Vinci"—



No. 18.

2 ft. 4 $\frac{1}{2}$ in. x 2 ft. 10 in.

18 "Christ disputing with the Doctors." LEONARDO DA VINCI.

Bequeathed by Rev. W. H. Carr, in 1831.

There is no authenticated painting by Leonardo da Vinci in the public galleries of England. The remnant of his celebrated fresco,

"*The Last Supper*," painted on the wall of a Dominican convent, is still to be seen at Milan; a copy of this (as also an original drawing for a cartoon) is in the possession of the Royal Academy. There is an interesting collection of Leonardo's anatomical studies and sketches in the Royal Library at Windsor.

700. "*The Holy Family*," with the Magdalen, Pope Gregory the Great, and St. Paul. LANINI. 6 ft. 7 in. \times 4 ft. 3 in.

Purchased in 1863.

This altar-piece, dated 1543, has a circular top, and is in a curious carved frame of the period.

734. "*Portrait of a Milanese Nobleman*"; half-length, life-size; landscape background. ANDREA DA SOLARIO. 2 ft. 7 in. \times 1 ft. 11 $\frac{1}{2}$ in.

Purchased in 1863.

The other portrait (No. 923) by Solario (called also Andrea Milanese) is in Gallery XV. on the west wall (sketched on p. 82).

728. "*The Madonna and Child*"; figures life-size. BELTRAFFIO. 3 ft. \times 2 ft. 2 in. Purchased in 1863.

One of the few examples of this excellent painter, a pupil of Leonardo da Vinci.

24. "*Portrait of a Lady as St. Agatha*"; half-length life-size. Attributed to SEBASTIANO DEL PIOMBO.

3 ft. \times 2 ft. 6 in.

Bequeathed by Rev. W. H. Carr.

The best authenticated work by this artist is "*The Resurrection of Lazarus*" (sketched on p. 78).

27. "*Portrait of Julius II.*"

RAPHAEL. Purchased in 1824.

This portrait, attributed to Raphael, was painted several times by his scholars. The best authenticated works by Raphael are in Gallery XV.



No. 27.

3 ft. 6 in. \times 2 ft. 8 in.



No. 10. CORREGGIO. 5 ft. 1 x 3 ft.

Next (and next but one), on the line, are two celebrated paintings by Antonio Allegri, called Correggio. They were purchased in 1834 for £11,500.

10. *“Mercury instructing Cupid in the Presence of Venus.”* CORREGGIO.

Next is a portrait by Moroni, one of the greatest of the early Italian portrait-painters; a pupil of Moretto.

1024. *“Portrait of an Italian Ecclesiastic.”* G. B. MORONI.

This is one of the late acquisitions to the National Gallery. The other two new Moronis are on the opposite wall (see pp. 77 and 79).

Purchased in 1876.



No. 1024. MORONI. 3 ft. 3 x 2 ft. 7½ in.

15. *“Christ presented by Pilate to the People,”* called the *“Ecce Homo.”* CORREGGIO.

3 ft. 2½ in. x 2 ft. 7½ in.

This picture is an early work of the master; the best example is No. 23, in Gallery XV. (sketched on p. 85).

Above the foregoing are two portraits by a Florentine artist of the sixteenth century—

650. *“Portrait of a Lady”;* in a rich black embroidered costume of the sixteenth century. A. BRONZINO. 3 ft. 8 in. x 2 ft. 7 in.

Purchased in 1860.

870. *“A Knight of St. Stephen in his Robes”;* full-length life-size. A. BRONZINO. 6 ft. 9½ in. x 3 ft. 10½ in.

Presented by Mr. G. F. Watts.

The best work by Bronzino is on the extreme right hand of this wall (No. 651, p. 71).

287. *Portrait of a Young Man,*
in the rich costume of the
Campagna della Caza ; dated
1530. B. VENEZIANO.

3 ft. 5 $\frac{1}{2}$ in. \times 2 ft. 4 in.
Purchased in 1855.

There are only three known
works by this Venetian painter.

17. *"The Holy Family."*

ANDREA DEL SARTO.

The outline fails to indicate
the depth of tone and rich qual-
ties of this picture.

Bequeathed by Rev. W. H. Carr.

Andrea del Sarto's own por-
trait is in Gallery XV. (sketched
on p. 84).



No. 17.

3 ft. 6 in. \times 2 ft. 8 in.

669. *"St. Sebastian, St. Rock, and St. Demetrius."* L' ORTOLANO.

7 ft. 7 in. \times 5 ft. 1 $\frac{1}{2}$ in. Purchased in 1861.

An altar-piece ; three full-length figures, life-size.

624. *"The Infancy of Jupiter."* GIULIO ROMANO.

3 ft. 5 $\frac{1}{2}$ in. \times 5 ft. 9 in.

"The young god is lying in a cradle on a verdant island, watched by three Nymphs ; in the background are the Curetes making a noise with musical instruments, lest the child's cries should be heard by his father Saturn."

This curious decorative composition is a good example of the
painter, one of Raphael's pupils.

651. *"Venus, Cupid, Folly, and Time"*; seven figures, life-size ; an
allegory. ANGELO BRONZINO. 4 ft. 9 in. \times 3 ft. 9 $\frac{1}{2}$ in.

Purchased in 1860.

The quality of the drawing and painting in the above picture should
be closely examined by students.

272. *"An Apostle."* PORDENONE. 4 ft. 11 in. \times 3 ft. 9 in.

A portion of a colossal figure, seated over the arch of a building ;
said to have been painted for a church near Venice. Presented in 1855.

41. *"The Death of Peter Martyr."* GIORGIONE. 3 ft. 4 in. \times 4 ft. 9 in.

One of two works attributed to Giorgione.

Bequeathed by Rev. W. H. Carr.



No. 1031.

2 ft. 9½ in. x 2 ft. 2 in.

1031. *"Mary Magdalene going to the Sepulchre";* in light grey silvery robe and hood. GIAN GIROLAMO SAVOLDO.

Purchased in 1878.



No. 674.

3 ft. 5½ in. x 2 ft. 9 in.

674. *"Portrait of a Genoese Lady."* BORDONE.

Purchased in 1861.

The other work by Paris Bordone, a painter of the school of Titian, is near the centre of the north wall (No. 637, p. 77).

The principal part of the west wall is occupied by the well-known work by Paul Veronese—



No. 294.

7 ft. 8½ in. x 15 ft. 6½ in.

294. *"The Family of Darius at the Feet of Alexander after the Battle of Issus, B.C. 333."* PAOLO VERONESE.

"The royal captives having mistaken Hephaestion for Alexander, the queen mother implores pardon of the conqueror, who, pointing to his friend, tells her she

has not erred, that he is another Alexander. The captive family, presented to the king by one of the ministers of Darius, is kneeling in the centre of the picture, Alexander and his generals, Hephaestion and Parmenio, being on the spectator's right. In the background is a marble arcade with spectators looking down. The principal figures are portraits of the Pisani family."

This picture was painted for an ancestor of the Count Pisani, and was in Venice in 1857; it was purchased in 1857 for £13,650. The other work by Paul Veronese in this gallery is on the right hand, No. 26 (sketched on p. 75).

225. "*The Beatific Vision of the Magdalen*"; a fresco of semicircular form; seven figures. GIULIO ROMANO. 5 ft. 5 in. \times 7 ft. 8 in.

Presented by Lord Overstone in 1852.



No. 3.

3 ft. 2 in. \times 4 ft. 1 in.

3. "*A Concert*"; a *maestro di cappella* giving a music lesson. Attributed to TITIAN. Purchased in 1824.

The figures are life-size; the cap of the central figure is a brilliant red, with white feather.

299. "*Portrait of an Italian Nobleman*," leaning on a cushion in long ermine tippet. IL MORETTO. 3 ft. 8½ in. \times 3 ft. 1 in.

There are three works by Alessandro Bonvicino, known as "Il Moretto." The latest acquisition is No. 1025, on the north wall (sketched on p. 77). Some of Moretto's finest works, altar-pieces, and portraits, are to be seen in Brescia, his native place.

The next portrait, sketched over-leaf, is a fine example of Venetian portraiture. The three other works by Moroni lately added to the National Gallery are sketched on pp. 70, 77, and 79.



No. 742.

2 ft. 10 in. x 2 ft. 3½ in.

742. "Portrait of a Lawyer"; life-size, in black cap and black velvet suit. MORONI. Purchased in 1865.

The first picture on the north wall is an excellent portrait, the one work by Jacopo Carucci, a pupil of Andrea del Sarto, known as PONTORMO—

649. "Portrait of a Boy."

4 ft. 2½ in. x 2 ft. Purchased in 1860.

16. "St. George destroying the Dragon." TINTORETTO.

Bequeathed by Rev. W. H. Carr.

The only example of Jacopo Robusti, known as "Tintoretto," from his father's occupation as a dyer.

Some of Tintoretto's finer works are to be seen in Venice and Florence, also at Hampton Court.

218. "The Adoration of the Magi"; a composition full of small figures, near a ruined arch. The three Magi are portraits of Titian, Raphael, and Michelangelo. PERUZZI. 4 ft. 8½ in. x 4 ft. 1½ in. Presented by Mr. E. Higginson in 1849.



No. 16. TINTORETTO. 5 ft. 2 x 3 ft. 3.



No. 26.

9 ft. 5 in. x 5 ft. 9 in.

26. "*The Consecration of St. Nicholas*," Bishop of Myra, in Syria, in the fourth century. PAOLO VERONESE.

Presented by the British Institution, in 1826.

The saint, kneeling before the altar of a church, is being consecrated by the bishop. An angel brings him the mitre and crozier from above.

This picture was formerly in the church of San Niccolo de' Frari at Venice.

697. "*Portrait of a Tailor*."

MORONI.

Purchased in 1862.

699. "*Agostino and Nicolo della Torre*." LORENZO LOTTO.

2 ft. 9 $\frac{1}{2}$ in. x 2 ft. 3 in.

Two portraits, purchased in 1862.



No. 697.

MORONI.

3 ft. 2 $\frac{1}{2}$ x 2 ft. 5 $\frac{1}{2}$.

Next are two of Titian's works—



No. 32. 5 ft. 8 in. x 5 ft. 8 in.

32. "The Rape of Ganymede." TITIAN.

Painted for a compartment of a ceiling, formerly in the Colonna Palace. Purchased in 1824.



No. 34. 5 ft. 9 in. x 6 ft. 2 in.

34. "Venus and Adonis." TITIAN.

This picture is supposed to be a replica of the original, which was painted for the Farnese Palace at Rome. It has been several times repeated.

224. "The Tribute Money"; three figures half-length. SCHOOL OF TITIAN. 4 ft. x 3 ft. 4½ in. Purchased in 1852.

625. "St. Bernardino of Siena with St. Jerome, St. Joseph, and others."

IL MORETTO. 11 ft. 7 in. x 7 ft. 6 in.

Purchased in 1859.

A large altar-piece, formerly at Verona.

The following are two of the newly acquired portraits:—



No. 1023.

4 ft. 11 in. x 3 ft. 5 in.



No. 1025. 6 ft. 6 in. x 2 ft. 11 in.

1023. "Portrait of an Italian Lady," in red satin dress; life-size.

MORONI.

Purchased in 1876.

1025. "Portrait of an Italian Nobleman." IL MORETTO.

Purchased in 1876.

637. "Daphnis and Chloe." BORDONE.

4 ft. 5½ in. x 3 ft. 11 in.

Purchased in 1860.

4. "A Holy Family."

TITIAN.

Bequeathed by Rev. W. H. Carr.

This picture, remarkable for its colour, was formerly in the Borghese Palace at Rome.



No. 4.

TITIAN.

3 ft. 5½ in. x 4 ft. 8 in.

The central picture is the celebrated work by Michelangelo and Sebastiano del Piombo, a pupil of Giorgione.



No. 1.

12 ft. 6 in. x 9 ft. 5 in.

1. *"The Resurrection of Lazarus."* SEBASTIANO DEL PIOMBO.

"Christ, in the middle of the picture, uttering the words, 'Loose him, and let him go'; Lazarus, on the point of being freed from his grave-clothes, occupies the right of the composition; on all sides a throng of spectators with astonishment and conviction depicted on their countenances."

This picture, which Michelangelo is said to have partly designed, was painted in Rome between 1517 and 1519. "*The Transfiguration*," by Raphael, and this picture were painted for the cathedral at Narbonne. "*The Resurrection of Lazarus*" was purchased by the Duke of Orleans, in the eighteenth century, and came into the possession of the nation in 1824.

On the right is a portrait picture, attributed to the same painter—

20. *"Portraits of the Cardinal Ippolito de' Medici and the Artist."*

SEBASTIANO DEL PIOMBO. 4 ft. 6 in. x 3 ft. 8 in.

Bequeathed by Rev. W. H. Carr, in 1831.

635. *"The Madonna and Child with St. John the Baptist and St. Catherine embracing the Infant"*; the angel appearing to the shepherds; landscape background. TITIAN. 3 ft. 3½ in. x 4 ft. 7½ in.

This picture was formerly in the Escorial, in Spain. Purchased 1860.



No. 1022. 6 ft. 7 in. x 3 ft. 5 in.

1022. *"Portrait of an Italian Nobleman."* MORONI. One of the
newly acquired portraits. Purchased in 1876.



No. 297. Central picture, 8 ft. 7 in. x 3 ft. 9½ in.

297. *"The Nativity."* IL ROMANINO. Purchased in 1857.

"In the centre are the Virgin and St. Joseph adoring the Infant Christ, with a choir of angels above; on the sides on the left are St. Filippo Benizio and St. Alessandro; on the right, St. Ganosio, Bishop of Brescia, and St. Jerome in the desert."

A fine altar-piece, painted in 1525 for the church of St. Alessandro at Brescia.

750. "The Madonna and Child enthroned," and other figures; nearly life-size. VITTORE CARPACCIO. 6 ft. x 9 ft. 8 in.

The only work by this painter, one of the earliest of the Venetian oil-painters, fifteenth century. Purchased in 1865, for £3400.

The next work on the line, once attributed to Giorgione, was purchased on its merits for £525.



No. 234.

5 ft. 1 in. x 8 ft. 7 in.

234. "A Warrior adoring the Infant Christ." SCHOOL OF BELLINI.

The figures are nearly life-size, the colour rich and in good preservation.

280. "Madonna and Child." BELLINI. Purchased in 1855.

Next are two works by Cima, a Venetian painter; school of Bellini.

634. "Madonna with the Infant Christ." CIMA DA CONEGLIANO.

1 ft. 8 $\frac{1}{2}$ in. x 1 ft. 5 in.
Purchased in 1860.



No. 280.

2 ft. 11 $\frac{1}{4}$ in. x 2 ft. 1 $\frac{1}{4}$ in.

1504.

A large altar-piece, painted in 1870. Purchased in 1870.

816. "The Incredulity of St. Thomas." CIMA DA CONEGLIANO.

9 ft. 7 in. x 6 ft. 6 in.

749. "Portraits of the Giusti Family." GIOLFINO.

1 ft. 9 $\frac{1}{2}$ in. x 5 ft. 1 $\frac{1}{4}$ in. Purchased in 1864.

An interesting portrait picture, hung rather out of sight.

803. "The Circumcision of the Lord." MARZIALE. 7 ft. 4 in. \times 5 ft.
Purchased in 1869.

An altar-piece, painted in 1500; numerous figures, half life-size, under a decorated vaulted roof.

695. "Madonna and Child." ANDREA PREVITALI.
1 ft. 9 in. \times 2 ft. 3 in. Purchased in 1862.

300. "The Infant Christ standing on the Virgin's Knees." CIMA.
2 ft. 3 in. \times 1 ft. 10 $\frac{1}{2}$ in. Purchased in 1858.

804. "The Madonna and Child enthroned with Saints." MARZIALE.
A large altar-piece, 7 ft. 2 $\frac{1}{2}$ in. \times 4 ft. 7 $\frac{1}{2}$ in. Purchased in 1869.

589. "The Virgin Mary seated, an Angel presenting the Infant Christ."
FRA FILIPPO LIPPI. 2 ft. 4 in. \times 1 ft. 7 $\frac{1}{2}$ in. Purchased in 1857.

599. "The Infant Christ asleep on the Lap of the Virgin." MARCO
BASAITI.
Purchased in 1858.



No. 599.

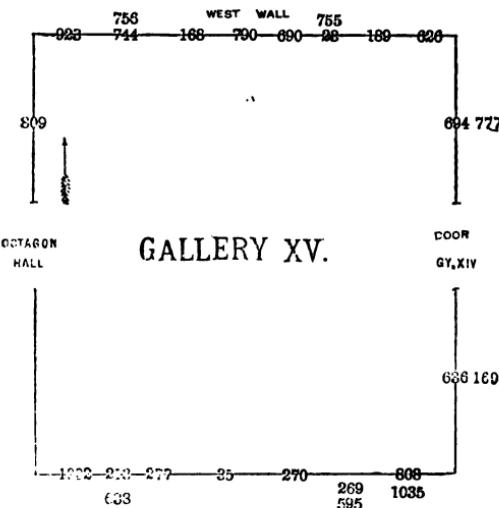
2 ft. 2 in. \times 2 ft. 9 in. 1

On the SCREENS are two easel pictures; purchased in 1878—

1034. "The Nativity of the Saviour." BOTTICELLI.

The Virgin and Child, St. Joseph, and other figures; above a choir of angels. A fine example of the painter. 3 ft. 6 $\frac{1}{2}$ in. \times 2 ft. 5 $\frac{1}{2}$ in.
Painted in 1500.

1033. "The Adoration of the Magi"; a circular picture (4 ft. 3 $\frac{1}{2}$ in. in diameter); containing about seventy figures. Ascribed to FILIPINO LIPPI.



Gallery XV.—Selected Italian.

Michelangelo—Raphael—Titian—Giorgione—Bellini—Massaccio—Francia—Andrea del Sarto—Correggio—Solaro, &c.

In this small gallery are the selected works of the Italian school, the gems of the whole collection. Here we may best examine the drawing of Michelangelo, the colouring of Titian, Raphael, &c., and see some of the finest examples of early Venetian portraiture.

Commencing near the entrance to the Octagon Hall, we find the first of two unfinished paintings in tempera, ascribed to Michelangelo.

809. “*The Madonna and Infant Christ, St. John the Baptist, and Angels.*” Figures half life-size.
MICHELANGELO.

3 ft. $4\frac{1}{2}$ in. \times 2 ft. 6 in.
Purchased in 1870.

923. “*Portrait of a Venetian Senator,*” in black cap and red mantle. **SOLARIO.**

Purchased in 1875.



No. 923. 1 ft. $7\frac{1}{4}$ in. \times 1 ft. 3 in.

Next are the two most important works by Raphael—



No. 744.

1 ft. 3 in. x 1 ft. 1 in.

744. "The Madonna, Infant Christ, and St. John." RAPHAEL.

Purchased in 1865.

This picture, known as the "Garvagh Raphael," was formerly in the Borghese Palace at Rome; it was purchased in 1865 for £9000.



No. 168.

2 ft. 4 in. x 1 ft. 9½ in.

168. "St. Catherine of Alexandria." RAPHAEL.

"A princess of Alexandria, a Christian, who, about the year 311, was condemned by the Emperor Maxentius to be crushed with wheels. The apparatus was broken to pieces by an angel, and the saint was afterwards beheaded."

The other work by Raphael in this gallery is No. 213, on the opposite wall (sketched on p. 86).

Above are two allegorical paintings, ascribed to MELOZZO DA FORLI, supposed to be part of a series for the palace of Urbino: **756**, "Music"; 5 ft. $1\frac{1}{2}$ in. \times 3 ft. $2\frac{1}{2}$ in.;—**755**, "Rhetoric"; 5 ft. $1\frac{1}{2}$ in. \times 3 ft. $4\frac{1}{2}$ in. In each a woman sits enthroned, with a man kneeling.



No. 790.

5 ft. $3\frac{1}{2}$ in. \times 4 ft. 11 in.

790. "The Entombment of Our Lord." MICHELANGELO.

This *unfinished* tempera painting is the finest work we possess of the master. Purchased in 1868 for £2000.



No. 690.

2 ft. 4 in. \times 1 ft. 10 in.

690. "His Own Portrait." ANDREA DEL SARTO. Purchased in 1862.



No. 23.

1 ft. 1½ in. x 10 in.

23. "The Holy Family." CORREGGIO.

This small picture (one of the best of Correggio's works) is known as "*La Vierge au Panier*," from the introduction of a basket on the left of the composition.

Purchased in 1825 for £3800.



No. 189.

2 ft. x 1 ft. 5½ in.

189. "The Doge Leonardo Loredano." BELLINI.

Purchased in 1844.



No. 626.

1 ft. 2 in. x 11 in.

626. "His Own Portrait." MASACCIO.

Purchased in 1859.

777. "The Madonna and Child." MORANDO. 2 ft. 6 in. \times 2 ft. 2 in.
Purchased in 1867.

694. "St. Jerome in his Study." Ascribed to BELLINI.
2 ft. 4 $\frac{1}{2}$ in. \times 3 ft. 2 $\frac{1}{2}$ in. Purchased in 1862.

[Door.]

169. "The Holy Family." MAZZOLINI. 2 ft. \times 1 ft. 7 in.

636. "Portrait of Ariosto." TITIAN. 2 ft. 8 $\frac{1}{2}$ in. \times 2 ft.

Ariosto, the author of 'Orlando Furioso,' in low, dark purple dress, and fur hanging over his shoulders; half-length life-size.

Purchased in 1860.

1035. "Portrait of a Knight of Malta." FRANCIA BIGIO.

1 ft. 11 $\frac{3}{4}$ in. \times 1 ft. 6 in. Purchased in 1878.

808. "St. Peter Martyr." G. BELLINI. 1 ft. 10 $\frac{1}{2}$ in. \times 1 ft. 6 $\frac{1}{2}$ in.

The portrait of a Dominican monk, holding a palm branch; he has a knife in his head and a dagger in his breast. Purchased in 1870.

Near at hand is a small and beautiful work, one of Raphael's earlier paintings—



No. 213.

RAPHAEL.

7 in. \times 7 in.

213. "The Vision of a Knight." RAPHAEL.

Purchased in 1847 for £1050.

269. "A Knight in Armour." GIORGIONE.

1 ft. 3 $\frac{1}{2}$ in. \times 10 $\frac{1}{2}$ in.

This, the only authenticated work of Giorgione in the National Gallery, is supposed to be a study for the figure of San Liberale at Castelfranco.

Bequeathed by Mr. Samuel Rogers in 1855.

595. "Portrait of a Lady," in low, dark green dress; life-size. ZELOTTI. 2 ft. 4 $\frac{1}{2}$ in. \times 1 ft. 10 in. Purchased in 1858.

The next two pictures are very important works by Titian; the first, No. 270, known as the "Noli me tangere," was formerly in the Orleans Collection.



No. 270.

3 ft. 6½ in. × 2 ft. 11½ in.

270. "Christ appearing to Mary Magdalene." TITIAN.

Bequeathed by Samuel Rogers, the poet, in 1855.



No. 35.

5 ft. 9 in. × 6 ft. 3 in.

35. "Bacchus and Ariadne." TITIAN.

This picture, one of the best examples of Titian's colouring, was one of a series of three allegorical subjects painted about the year 1514 for the Duke of Ferrara.

Purchased in 1826.



No. 277.

3 ft. 4 $\frac{1}{2}$ in. x 2 ft. 7 $\frac{1}{2}$ in.

277. "*The Good Samaritan*"; raising the wounded Jew to place him on his mule. **JACOPO BASSANO.** Purchased in 1856.

There are two other works by this Venetian painter, but inferior in quality, in Gallery X. (p. 22).

638. "*The Virgin and Child with Two Saints*"; landscape background. **FRANCIA.** 2 ft. 8 in. x 2 ft. 1 $\frac{1}{2}$ in. Purchased in 1860.

1032. "*The Agony in the Garden*." **PAINTER UNKNOWN.** (Umbrian school.) 1 ft. 11 $\frac{1}{2}$ in. x 2 ft. 2 $\frac{1}{2}$ in. Purchased in 1878.

Screens in Gallery XII.

The next three paintings are examples of the work of Jan van Eyck, who, with his brother Hubert, was the greatest master of painting in Flanders in the fifteenth century.*

290. "*Portrait of a Man*," in red dress, with green hood and long dependent tippet. **VAN EYCK.** 1 ft. 1 $\frac{1}{4}$ in. x 7 $\frac{1}{2}$ in. Purchased in 1857.

222. "*A Man's Portrait*," in a red turban, cloak, and fur-collar. **VAN EYCK.** 10 $\frac{1}{2}$ in. x 7 $\frac{1}{2}$ in. Purchased in 1857.

* These Flemish pictures formerly hung in Gallery XV.; they are for the present (October 1878) exhibited on a screen in Gallery XII.



No. 186.

2 ft. 9 in. x 2 ft. 4 in.

186. "Portraits of a Merchant and his Wife." VAN EYCK.

In the frame of the mirror in the background, which reflects the room, are ten circular compartments, in each of which are painted subjects relating to the Passion of Christ. This picture was painted in 1434. Purchased in 1842.

On the SECOND SCREEN in Gallery XII. is a fine example of Martin Schongauer, of Colmar, a German painter who studied under Van der Weyden at Antwerp, in the fifteenth century.

658. "The Death of the Virgin." SCHONGAUER. 1 ft. 3 in. x 1 ft. 1 $\frac{1}{2}$ in.

A composition of many small figures in a vaulted chamber.

Purchased in 1860.

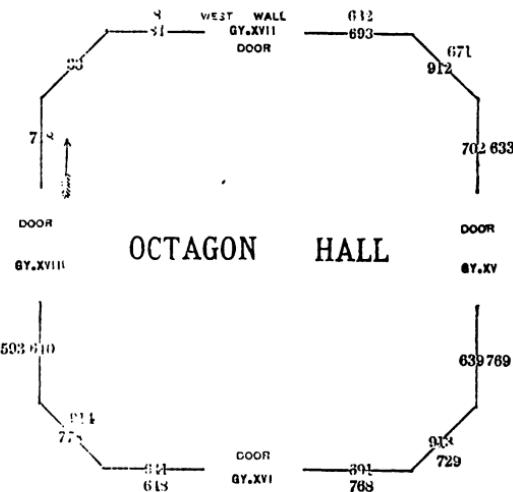
On either side are two very interesting Flemish portraits; purchased in 1878—

1042. "Portrait of a Man." In court suit of the sixteenth century.

CATHARINA VAN HEMESSEN. 1 ft. 2 $\frac{1}{4}$ in. x 11 $\frac{1}{4}$ in.

1036. "A Man's Portrait." In cap and gown, holding in one hand a skull, in the other two blossoms of heartsease. PAINTER UNKNOWN.

10 $\frac{3}{4}$ in. x 8 $\frac{1}{2}$ in.



Octagon Hall.—Italian School.

Lorenzo di Credi—Mantegna—Garofalo—Girolamo da Santacroce—Parmigiano—Pinturicchio—Bramantino, &c.

The Octagon Hall contains twenty-two pictures of the Roman, Ferrarese, and Venetian schools.



No. 33.

xx ft. 6 in. x 5 ft.

Commencing on the right of the entrance to Gallery XVIII., the first picture is a Calvary by Henrik de Bles, a pupil of Patinir, whose works are in Gallery XII.

718. "Mount Calvary." DE BLES.

3 ft. 1 in. x 2 ft. 2 $\frac{1}{2}$ in.

Presented by the Queen.

33. "The Vision of St. Jerome." PARMI- GIANO.

This large altar-piece is one of the principal features in the hall; an early and good example of the painter, a native of Parma, and an imitator of Correggio.

Presented by the British Institution.

The next picture, of which there are several repetitions, was painted by one of Michelangelo's scholars.

8. "A Dream of Human Life." From a design by MICHELANGELO.
2 ft. 1 in. x 1 ft. 9 in. Bequeathed by Rev. W. H. Carr.

"A nude figure of a man reclining against a globe appears to be roused by the sound of a trumpet which an angel is blowing above him. Beneath his seat is a collection of masks illustrating the insincerity or duplicity of human dealings."



No. 8.

2 ft. 1 1/2 in. x 2 ft. 8 in.

81. "The Vision of St. Augustine." GAROFALO. A good example of the painter.
Bequeathed by Rev. W. H. Carr.

[Door.]

On the right of the door leading to Gallery XVII. is another work by Garofalo, a large altar-piece of San Guglielmo at Ferrara, 671, "The Madonna and Child enthroned, with other figures"; GAROFALO; 7 ft. 11 in. x 6 ft. 10 1/2 in.; purchased 1861; and, on either side, are two paintings by GIROLAMO DA SANTACROCE (each 3 ft. 11 in. x 1 ft. 7 in.), formerly the doors of an altar-piece: 632, "A Saint reading," and 633, "A Saint holding a White Standard"; the figures in each are small life-size.

Next are the works of PINTURICCHIO, commencing with 693, "St. Catherine of Alexandria with her Attributes; a Monk kneeling in Adoration"; 1 ft. 9 1/2 in. x 1 ft. 3 in.; and, on the right, the first of three small and very interesting works, with figures on a small scale, 912, 913, 914 (painted about the year 1500), illustrating "The Story of Griselda," from Boccaccio's 'Decameron,' each picture 2 ft. x 5 ft. 1 in. (Nos. 913 and 914 are in opposite corners of this hall.)

702. "The *Madonna and Child*." L' INGEVNO. 1 ft. 5 $\frac{1}{2}$ in. \times 1 ft. 4 in.
The only work by this artist. Presented by the Queen.

[Door.]

769. "St. *Michael and the Dragon*." FRA CARNOVALE (a Dominican friar). 4 ft. 4 $\frac{1}{2}$ in. \times 1 ft. 11 in. Purchased in 1867.

639. "Christ and Mary Magdalen in the *Garden*." FRANCESCO MANTEGNA. 1 ft. 4 $\frac{3}{4}$ in. \times 1 ft. Purchased in 1860.

Francesco was the second son of Andrea Mantegna.

729. "The *Adoration of the Kings*." BRAMANTINO.

7 ft. 10 in. \times 6 ft. 11 in.
An altar-piece with figures small life-size, with dark, Asiatic faces; some of the gold ornaments, embroideries, and precious stones, are in actual relief. A good example of the artist, an architect in Milan in the sixteenth century. Purchased in 1863.

913. "Story of *Griselda*." PINTURICCHIO. (Referred to on last page.)

768. "Saints *Peter and Jerome*." ANTONIO VIVARINI.

4 ft. 6 in. \times 1 ft. 5 $\frac{1}{2}$ in. Purchased in 1867.

Part of an altar-piece; the only work of this early Venetian painter.

691. An "Ecce Homo." LO SPAGNA. 1 ft. 3 $\frac{1}{2}$ in. \times 1 ft. $\frac{1}{2}$ in.
Bequeathed by Lieut.-General Sir W. Moore in 1862.

[Door.]



No. 648. CREDI. 2 ft. 3 $\frac{1}{2}$ \times 1 ft. 7 $\frac{1}{2}$.

648. "The *Virgin adoring the Infant Christ*." LORENZO DI CREDI.

There are two good examples of this early Florentine painter; the second (No. 593) is near at hand, on the right.
Purchased in 1860.

641. "The *Woman taken in Adultery*." LODOVICO MAZZOLINI. 1 ft. 6 in. \times 1 ft.

Purchased in 1860.

778. "The *Madonna and Child enthroned, with Saints*." PELLEGRINO DA SAN DANIELE. 8 ft. 2 in. \times 4 ft. 9 in.

A large altar-piece with circular top.

914. "The Story of Griselda." PINTURICCHIO. (Referred to on p. 91.)

640. "The Adoration of the Magi." Dosso Dossi.

1 ft. $5\frac{1}{2}$ in. \times 1 ft. $\frac{1}{4}$ in. Purchased in 1860.

The only work by this artist, a fresco-painter of Ferrara.

593. "The Virgin and Child." LORENZO DI CREDI.

2 ft. $3\frac{1}{2}$ in. \times 1 ft. $7\frac{1}{2}$ in.

[Here the visitor who has not already examined the works of the earliest Italian painters should take Gallery XVII. next in order.]

In the adjoining Gallery XVIII. is the lately acquired example of Paul Veronese, at present hung with the Spanish pictures.

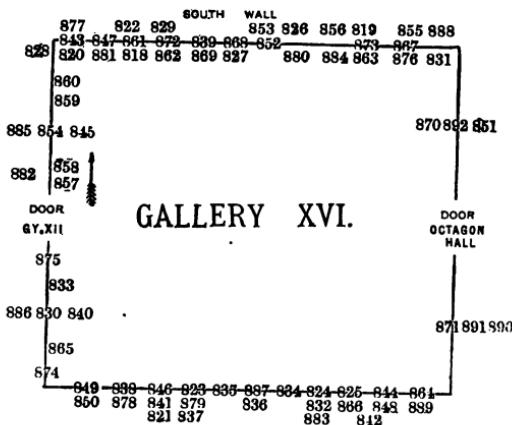


No. 1041.

6 ft. $5\frac{1}{2}$ in. \times 3 ft. 9 in.

1041. "The Vision of St. Helena." PAOLO VERONESE.

This picture, representing the vision of the Invention of the Cross, was formerly the altar-piece of a *chapel* dedicated to St. Helena at Venice. Purchased in 1878.



Gallery XVI.—The Peel Collection.

Ruysdael—Hobbema—Cuyper—D. Teniers—Vandervelde—Paul Potter—De Hooge—Wouwerman—Terburg—Metsu—Jan Steen—Van Ostade—Netscher—Dujardin—Bakhuisen—Wynants—Van der Heyde—Van Mieris—Vandyck—Sir Joshua Reynolds, &c.

The Peel Collection was purchased in 1871; it consists principally of choice cabinet pictures of the Dutch and Flemish schools, and includes eight portraits by Sir Joshua Reynolds.

Commencing on the south side, near the entrance to Gallery XII., the first picture is—

882. “*Landscape*,” with horses and figures. PHILIP WOUWERMAN.
 $9\frac{1}{2}$ in. \times 1 ft.

There are five pictures by Wouwerman in this gallery, one sketched on p. 96. Two of his best are No. 880, on the south, and No. 878, on the north wall.

854. “*Forest Scene*.” J. RUYSDAEL.

A grand, sombre landscape, one of the finest of his works in the National Gallery. (*Sketched on next page.*)

857-860. “*The Four Seasons*.” D. TENIERS.

Four single figures, in two frames; painted on copper, each $8\frac{1}{2}$ in. \times 6 in.



No. 854.

"Forest Scene." J. RUYSDAEL.

3 ft. 6 in. x 4 ft. 8 in.

845. "Lady seated at a Spinning-wheel." G. NETSCHER.

8 $\frac{1}{2}$ in. x 6 $\frac{1}{2}$ in. Painted in 1665.

There are two other highly finished works by this artist; perhaps the best is No. 843, near at hand on the right. Note the painting of flesh tints and the texture of fur, &c. in No. 845.

Above the foregoing is one of eight works by Sir Joshua Reynolds which are for the present exhibited with the Peel Collection.*

885. "The Snake in the Grass." Sir JOSHUA REYNOLDS.

4 ft. 1 in. x 3 ft. 3 in. Painted for Lord Carysfoot for £105.

"Love unbinding the zone of beauty; a girl seated on a bank sporting with Cupid; on the grass is the head of a snake."

828. "Landscape with Cattle." DUJARDIN. 8 $\frac{1}{2}$ in. x 11 in.

One of four pictures by this Dutch artist; three are in this gallery, and one in Gallery XI. (sketched on p. 36).

877. "His Own Portrait." VANDYCK. 1 ft. 10 $\frac{1}{2}$ in. x 1 ft. 7 in.

Bust showing the right hand; Vandyck's best works are in Gallery XII. (See Index.)

843. "Blowing Bubbles." G. NETSCHER. 1 ft. x 9 $\frac{1}{2}$ in.

820. "Landscape with Ruin." NICHOLAS BERCHEM. 1 ft. 6 in. x 1 ft. 3 in.

Three other landscapes by this artist are in Gallery XI.; one in Gallery XII.

* The principal works by Sir Joshua Reynolds are in Gallery VII.



No. 881.

1 ft. 4 in. x 10 ft. 1 in.

881. "Gathering Faggots."
WOUWERMAN.

An old man binding faggots, and a white horse, under a wintry sky. One of the best of Wouwer- man's works.

847. "Village Scene."

ISAAC VAN OSTADE.

1 ft. 10 in. x 1 ft. 7 $\frac{1}{2}$ in.

There are two other paintings by Isaac, the younger brother of Adrian, van Ostade. The best is No. 963, in Gallery XI. (p. 32).

822. "Horseman and Cows in a Meadow." CUVÉ.

2 ft. 8 $\frac{1}{2}$ in. x 3 ft. 6 $\frac{1}{2}$ in.

Next are two characteristic works by the younger Teniers.

861. "River Scene," with a cottage on the left and a château amongst the trees. D. TENIERS. 1 ft. 6 $\frac{1}{2}$ in. x 2 ft. 1 $\frac{1}{2}$ in.

862. "The Surprise"; an interior with three figures, and elaborately painted details in foreground. D. TENIERS. 1 ft. 4 $\frac{1}{2}$ in. x 2 ft. 1 in.

Below No. 861 is an interesting landscape, with a Dutch fishing-boat and figures on a windy shore.

818. "Coast Scene." BAKHUIZEN. 1 ft. 1 $\frac{1}{2}$ in. x 1 ft. 6 $\frac{1}{2}$ in.

This and No. 204, in Gallery XII. (p. 44), are the best of his five works.

872. "Shipping off the Coast." W. VANDEVELDE.

1 ft. 4 $\frac{1}{2}$ in. x 1 ft. 10 $\frac{1}{2}$ in.

There are fourteen sea-pieces and river-scenes by this artist; two of the best are Nos. 149 and 150, in Gallery XII. (p. 49).

829. "Hunting a Stag"; the figures by N. Berchem. JAN HACKAERT. 3 ft. 3 in. x 3 ft. 11 $\frac{1}{2}$ in.

839. "The Music Lesson." GABRIEL METSU. 1 ft. 3 in. x 1 ft. $\frac{1}{2}$ in.

One of three good examples of the highly finished work of this painter. (See No. 838, on the opposite wall, p. 103.)

Next are two small works by Adrian Vandervelde; the latter (sketched below) remarkable for its quality and grace of composition.

869. "Frost Scene." A. VANDEVELDE. $11\frac{1}{2}$ in. \times 1 ft. 2 in.

An elaborately painted picture, with many small figures. Painted 1668.



No. 868.

1 ft. 1 in. \times 1 ft. 2 $\frac{1}{2}$ in.

868. "The Ford." A. VANDEVELDE.

827. "Fording the Stream." DUJARDIN. 1 ft. 2 $\frac{1}{2}$ in. \times 1 ft. 5 in.

The central picture on this wall is a well-known Rubens, the charm of which it is difficult to render in a rough sketch.

852. "Le Chapeau de Paille."

RUBENS.

The figure is life-size, with black hat and white feather; red sleeves, and olive-green dress.

Above, in strange contrast, grand and florid in treatment, is—

853. "The Triumph of Silenus."

RUBENS. 4 ft. 6 in. \times 6 ft. 5 $\frac{1}{2}$ in.

One of Rubens' allegorical subjects; the fat Silenus being borne along by Satyrs, Fauns, Bacchantes, and children.*



No. 852.

2 ft. 0 $\frac{1}{2}$ in. \times 1 ft. 9 in.

* This picture seems out of place amongst the miniature work of the Dutch painters, and should be examined with Rubens' other works in Gallery XII.

826. "*Figures and Animals*," reposing under the shadow of trees.
DUJARDIN. 1 ft. 1 $\frac{1}{2}$ in. \times 1 ft. 3 $\frac{1}{2}$ in. Painted in 1656.

880. "*On the Seashore*." P. WOUWERMAN. 1 ft. 1 in. \times 1 ft. 4 in.
A fine group of figures and horses waiting on the seashore.



No. 856. STEEN. 1 ft. 4 $\frac{1}{2}$ in. \times 1 ft. 4 in.

856. "*The Music Master*."
JAN STEEN.

The only example of this painter, whose elaborate interiors are numerous in continental galleries.

884. "*Landscape with Figures*." JAN WYNANTS. 11 in. \times 1 ft. 3 in.

There is another landscape by Wynants (No. 883) on the opposite wall, and three in Gallery XI.

819. "*Off the Mouth of the Thames*."
BAKHUIZEN. 3 ft. 2 $\frac{1}{2}$ in. \times 4 ft. 4 in.
Old-fashioned sailing vessels making for the Thames in a stiff breeze.

873. "*The Coast of Scheveningen*." W. VANDEVELDE.
1 ft. 5 $\frac{1}{2}$ in. \times 1 ft. 10 $\frac{1}{2}$ in.

863. "*Dives*"; known as "*Le Mauvais Riche*." D. TENIERS.
1 ft. 7 in. \times 2 ft. 3 in.

A fanciful composition; Dives represented in an infernal cavern, surrounded by monsters playing on musical instruments, &c.

867. "*The Farm Cottage*"; a study of cattle. A. VANDEVELDE.
1 ft. 8 in. \times 2 ft. $\frac{1}{2}$ in.

876. "*A Gale*." W. VANDEVELDE. 1 ft. $\frac{1}{2}$ in. \times 1 ft. 3 $\frac{1}{2}$ in.

855. "*A Waterfall*." J. RUYSDAEL. 2 ft. 10 in. \times 3 ft. 3 in.

Next are two portraits by Sir Joshua Reynolds—

888. "*James Boswell*"; bust, life-size. Sir JOSHUA REYNOLDS.
2 ft. 5 $\frac{1}{2}$ in. \times 2 ft. $\frac{1}{2}$ in.

892. "*Robinetta*." Sir JOSHUA REYNOLDS.

This picture is said to be a portrait of the Hon. Mrs. Tollemache.

(*Sketched on next page*.)



No. 892.

2 ft. 5 $\frac{1}{2}$ in. \times 2 ft. 4 in.*"Robinetta."* Sir JOSHUA REYNOLDS.

831. *"Ruins of Brederode Castle."* HOBBEEMA. 2 ft. 8 $\frac{1}{2}$ in. \times 3 ft. 6 in.

The castle stands upon high ground in the middle of the picture; a shallow stream winding into the foreground. The ducks are said to be painted by Wyntrank, and the figures by Lingelbach.

870. *"Shipping in a Calm."* W. VANDEVELDE. 1 ft. 9 in. \times 2 ft. $\frac{1}{2}$ in.

A beautiful example, very still and true in tone. Painted 1657.

Above is a work by a Venetian artist, a composition of ten figures—

851. *"Venus sleeping."* SEBASTIANO RICCI. 2 ft. 6 $\frac{1}{2}$ in. \times 2 ft. 1 in.

[*Entrance to Octagon Hall.*]

The next three pictures are examples of Sir JOSHUA REYNOLDS, the last being the best.

890. *"George IV. as Prince of Wales"; bust, life-size.* 2 ft. 5 in. \times 2 ft.

891. *"Portrait of a Lady,"* in low russet-brown dress; the head and arm of a child resting on her right shoulder. 2 ft. 5 $\frac{1}{2}$ in. \times 2 ft. $\frac{1}{2}$ in.

889. *"His Own Portrait,"* in brown suit; bust, life-size. 2 ft. 5 in. \times 2 ft.

Returning to the line, there is a calm sea—

871. *"Coast Scene, with Ships in the Distance."* W. VANDEVELDE. 2 ft. 1 in. \times 2 ft. 4 in.



No. 864.

2 ft. 2½ in. x 1 ft. 10 in.

864. "The Guitar Lesson." GERARD TERBURG.

The lady in yellow and white satin ; the table covered with a Turkey rug. A good example of the painter. See also his portrait picture, No. 896, in Gallery XII. (p. 39).

844. "Maternal Instruction." GASPAR NETSCHER.

1 ft. 5½ in. x 1 ft. 2½ in.

A lady seated at a window, teaching a child ; another child playing with a dog. The painting of the two foregoing pictures should be particularly examined.

848. "Frost Scene"; a frozen river with rustic foot-bridge, figures skating, &c. ISAAC VAN OSTADE. 1 ft. 7 in. x 1 ft. 3½ in.

Above are two landscapes, in which the figures are ascribed to A. Vandervelde.

842. "A Garden Scene, with Fountains." F. DE MOUCHERON.

The only work by this artist.

883. "Landscape with Hilly Country"; a man driving cows and sheep, &c. JAN WYNANTS. 2 ft. 7½ in. x 3 ft. 3 in.

Next are two excellent works by their respective painters—

866. "A Street in Cologne." VAN DER HEYDE. 11 in. x 1 ft. 5 in.

The figures in this picture are by A. Vandervelde. Van der Heyde's other three works are in Gallery XI.

825. "*The Poulterer's Shop.*"

GERARD Dow.

This is the only subject of the kind by this master of Dutch *genre*; there are two portraits by him, one, No. 192, in Gallery XII. (sketched on p. 52).

832. "*A Village, with Watermills.*"

HOBBEMA.

1 ft. $11\frac{1}{2}$ in. \times 2 ft. $8\frac{1}{2}$ in.

A fine landscape, with a river and picturesque trees.



No. 825.

1 ft. 11 in. \times 1 ft. 6 in.824. "*Ruined Castle in a Lake*"; a horseman in the foreground.A. CUYP. 1 ft. $5\frac{1}{2}$ in. \times 1 ft. 9 in.

In the centre of the wall is a life-size portrait—



No. 887.

2 ft. $5\frac{1}{2}$ in. \times 2 ft. 1 in.887. "*Dr. Johnson*," in brown suit and powdered wig. Sir JOSHUA REYNOLDS.

On either side of Reynolds' portrait are two of the three fine examples of PIETER DE HOOGHE, the second being the best in colour.

834. "*Interior of a Dutch House.*" 2 ft. 5 in. \times 2 ft. 1 in.

Painted about 1665.



No. 835.

2 ft. 5 in. x 1 ft. 11 1/2 in.

835. "Court of a Dutch House."

DE HOOGHE.

Painted 1658.

De Hooge's other picture, No. 794, is on the south wall of Gallery XII. (sketched on p. 55).

Above the foregoing is a large landscape—

836. "A View in Holland."

DE KONING.

4 ft. 4 1/2 in. x 5 ft. 3 in.

837. "The Hay Harvest."

LINGELBACH.

2 ft. 3 in. x 2 ft. 10 in.

Painted 1661.

821. "A Family Portrait"; group of eight figures. GONZALES COQUES. 2 ft. 1 in. x 2 ft. 9 1/2 in.

Near at hand are two of Wouwerman's cabinet pictures, in which horses are the principal feature; the second is a very good example.



No. 841.

1 ft. 7 1/2 in. x 1 ft. 4 in.

879. "Interior of a Stable." WOUWERMAN. 1 ft. 6 1/2 in. x 2 ft. 2 1/2 in.

878. "Halt of Officers." WOUWERMAN. 1 ft. 7 in. x 1 ft. 4 1/2 in.

841. "A Fish and Poultry Shop."

W. VAN MIERIS.

This elaborate picture, called "*Le Chat*," has been more than once repeated; it is the only example of the painter, son of Frans, whose one work (No. 840, a lady in crimson jacket) is near at hand.

Next on the line are four choice pictures; the first a sunny Cuyp, the last a very fine example of Paul Potter.

823. "River Scene, with Cattle." A. CUYP. 1 ft. 6 in. x 2 ft. 5 in.

846. "*The Alchemist*"; a dark interior, alchemist blowing the bellows.
ADRIAN VAN OSTADE. 1 ft. 1 $\frac{1}{2}$ in. \times 1 ft. 5 $\frac{1}{2}$ in. Painted 1661.

This is the only specimen of Adrian's work, elder brother of Isaac, of whom we have three examples. (*See Index.*)

838. "*The Duet.*" G. METSU. 1 ft. 4 $\frac{1}{2}$ in. \times 1 ft. 2 $\frac{1}{2}$ in.

An interior with two figures, very similar in treatment to No. 856, by Jan Steen (sketched on p. 98).

849. "*Landscape, with Cattle.*" PAUL POTTER.

1 ft. 10 $\frac{1}{2}$ in. \times 1 ft. 8 $\frac{1}{2}$ in. Painted 1651.

Above is—

850. "*A Man's Portrait.*" REMBRANDT. 2 ft. 6 $\frac{1}{2}$ in. \times 1 ft. 10 $\frac{1}{2}$ in.

A gentleman dressed in black, with elaborately painted white lace collar, and heavy gold chain. Inscribed, "Rembrandt f. 1635."

886. "*Portrait of Admiral Keppel*"; three-quarter length, life-size; in claret-coloured suit. Sir JOSHUA REYNOLDS. 4 ft. 1 in. \times 3 ft. 3 in.
Painted in 1780.



No. 830.

3 ft. 4 $\frac{1}{2}$ in. \times 4 ft. 7 $\frac{1}{2}$ in.

830. "*The Avenue.*" HOBBEWA.

This well-known landscape, which forms a companion picture to Ruysdael's "*Forest Scene*," on the other side of the door (No. 854), sketched on p. 95), is a view at Middleharnis, in Holland, supposed to be the artist's birthplace; a fine realistic landscape, often engraved and repeated, but unlovely both in colour and composition.

On either side are two small sea-pieces by W. VANDEVELDE—

874. "A Calm at Sea." 9 in. \times $10\frac{1}{2}$ in.

875. "A Light Breeze." $9\frac{1}{2}$ in. \times $11\frac{1}{2}$ in.

865. "Coast Scene." VAN DE CAPPELLE. 1 ft. $1\frac{1}{2}$ in. \times 1 ft. $6\frac{1}{2}$ in.

840. "A Lady, seated, feeding a Parrot." FRANS VAN MIERIS.

The only example of this artist. Painted on copper, 9 in. \times 7 in.

Lastly, there is another small landscape—

833. "Forest Scene." HOBBERA. 1 ft. \times 1 ft. $3\frac{1}{2}$ in.

[*Door to Gallery XII.*]

Through the door, on a screen in Gallery XII., is the one work ascribed to ROGER VAN DER WEYDEN (the elder), one of the early Flemish painters.



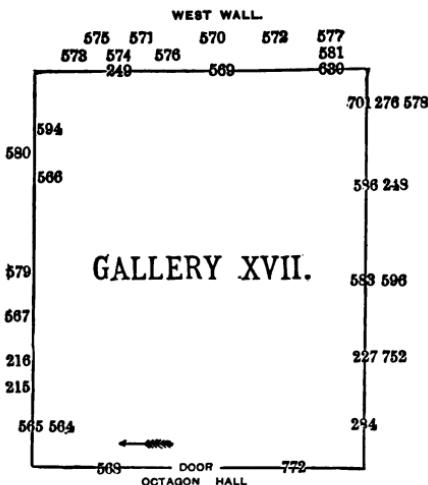
No. 664.

2 ft. 10 in. \times 2 ft. 4 in.

664. "The Deposition in the Tomb." Joseph, St. John, and the Virgin Mary, and others.*

Purchased in 1860.

* It is worth while to step back a few feet to see the powerful effect of this picture, and then examine it closely. It was painted *in tempera* on linen, about the year 1450.



Gallery XVII.—Earliest Italian.

Cimabue—Giotto—Orcagna—Margaritone—Uccello—Taddeo Gaddi—Schiavone—Cosimo Tura—Lippi, &c.

In Gallery XVII.—leading out of the Octagon Hall, and rather removed from the rest of the collection—are the works of the old Florentine painters; they are principally altar-pieces with gold backgrounds and elaborate antique frames; religious subjects painted in tempera, in the thirteenth and fourteenth centuries.

The first in order is a delicately decorative altar-piece by a painter unknown—

568. “*The Coronation of the Virgin.*” SCHOOL OF GIOTTO.

5 ft. 11 in. x 3 ft. 1 in. Painted in 1330. Purchased in 1857.

565. “*The Madonna and Child enthroned,*” angels adoring; figures larger than life. CIMABUE. 6 ft. 3 in. x 5 ft. 6 in. Purchased in 1857.

This is the only example we possess of Cimabue, the father of modern painting; it was formerly in the church of Santacroce at Florence, where other works by him are to be seen.

The next picture (sketched over-leaf), the prevailing colours in which are red and black, is said to be the oldest in the National Gallery.

564. “*The Virgin and Child,*” with scenes from the lives of the saints. MARGARITONE. Painted in tempera on linen cloth attached to wood, 2 ft. 9 in. x 5 ft. 9 in. Purchased in 1857.

(See sketch on next page.)



No. 564. "The Virgin and Child." MARGARITONE. 2 ft. 9 in. x 5 ft. 9 in.

215 and 216. "Various Saints"; apparently the wings of an altarpiece. SCHOOL OF TADDEO GADDI. Each 5 ft. 10 in. x 3 ft. 4 in. Presented by Mr. W. Coningham.

Above is a frame, in the shape of a cross, representing—

567. "Christ on the Cross"; the Virgin and St. John. SEGNA DI BUONAVVENTURA. 7 ft. 1 in. x 6 ft. Purchased in 1857.

579. "The Baptism of Christ in the River Jordan." SCHOOL OF TADDEO GADDI. Altar-piece, 11 ft. x 6 ft. 7 in., in several compartments. Painted in 1387. Purchased in 1857.

580. "St. John the Evangelist lifted up into Heaven." CASENTINO (a pupil of Gaddi). Altar-piece in twenty-two compartments, 9 ft. 5 in. x 8 ft. 5 in. Purchased in 1857.

Below is a triptych formerly in a gallery at Pisa—

566. "The Madonna and Child with Angels, &c." DUCCIO DI BUONINSEGNA. 2 ft. x 2 ft. 7 in. Purchased in 1857.

The only work by Duccio, of Siena, a contemporary of Cimabue.

594. "Saints Cosmas and Damianus" receiving the divine blessing according to the Greek rite. EMMANUEL (a Greek priest, and painter, in Venice in the seventeenth century). 2 ft. 2 in. x 1 ft. 9 in. Purchased in 1857.

249. "The Marriage of St. Catherine." LORENZO DI SAN SEVERINO (a painter of the Umbrian school, fifteenth century). 4 ft. 9 in. x 4 ft. 9 in.

The centre of the west wall is principally occupied by a fine altarpiece, and several smaller paintings (Nos. 569-578), by ORCAGNA, one of the most distinguished of the early Florentines, whose frescoes and other works in Florence and Pisa are well known.

569. "The Coronation of the Virgin"; angels and saints in adoration.
ORCAGNA. 9 ft. 7 in. \times 13 ft. 1 in.

570-578. "The Trinity," &c., being portions of the above in separate frames, each 3 ft. $\frac{1}{2}$ in. \times 1 ft. 7 in. Purchased in 1857.
(No. 578 is on the right, on the north wall.)

581. "St. John the Baptist," with St. John and St. James; three figures small life-size. SPINELLO. 6 ft. 2 in. \times 5 ft. 1 in. (in compartments). Purchased in 1857.

630. "The Madonna and Child enthroned," with various saints.
G. SCHIAVONE. An altar-piece in ten compartments.
Purchased in 1860.

Next is the only work by Giotto, the famous Florentine painter and sculptor of the thirteenth century; architect of the Campanile at Florence, whose finest decorative paintings are to be seen at Assisi and Padua.



No. 276. 1 ft. 7 $\frac{1}{2}$ in. \times 1 ft. 7 $\frac{1}{2}$ in.

276. "Two Apostles." GIOTTO.

A fragment (saved from a fire) from one of the wall-paintings in the church of Santa Maria Novella at Florence; one of the last works of Giotto. Purchased in 1856.

701. "The Coronation of the Virgin." JUSTUS OF PADUA.

A small and very interesting triptych, representing incidents in the life of the Virgin, by one of Giotto's followers.

Centre, 1 ft. 5 $\frac{1}{2}$ in. \times 8 $\frac{1}{2}$ in.; wings, 1 ft. 5 $\frac{1}{2}$ in. \times 4 $\frac{1}{2}$ in.

Presented by the Queen.

586. "The Madonna and Child enthroned." FRA FILIPPO LIPPI.

Figures nearly life-size; centre, 5 ft. 4 in. \times 2 ft. 4 in.; sides, each 4 ft. 8 in. \times 1 ft. 10 $\frac{1}{2}$ in. Purchased in 1857.

248. "The Vision of St. Bernard." FRA FILIPPO LIPPI.

3 ft. 2 in. \times 3 ft. 5 $\frac{1}{2}$ in. Purchased in 1854.

The best examples of Lippi are Nos. 666 and 667, in Gallery XIII. (see pp. 59 and 57).

596. "The Deposition in the Tomb." MARCO PALMEZZANO. Half-figures, life-size. 3 ft. 3 in. \times 5 ft. 5 $\frac{1}{2}$ in. Purchased in 1858.



No. 583.

6 ft. \times 10 ft. 5 in.

583. "The Battle of Sant' Egidio," July 7, 1416. PAOLO UCCELLO.

One of four battle-pieces originally painted for the Bartolini family in Gualfonda. There is a background of hills in the painting not indicated in the sketch, which otherwise gives a good idea of the composition.

Purchased in 1857.

227. "St. Jerome in the Desert," and saints, &c. COSIMO ROSELLI.

An altar-piece, with several small compartments, formerly at Fiesole. Size of central picture, 5 ft. \times 5 ft. 8 in. Purchased in 1855.

Rosselli's principal works are frescoes in the Sistine Chapel, Rome.

752. "Madonna and Child," with angels above. LIPPO DALMASIO.

3 ft. 7 in. \times 2 ft. 10 in. Purchased at Bologna in 1865.

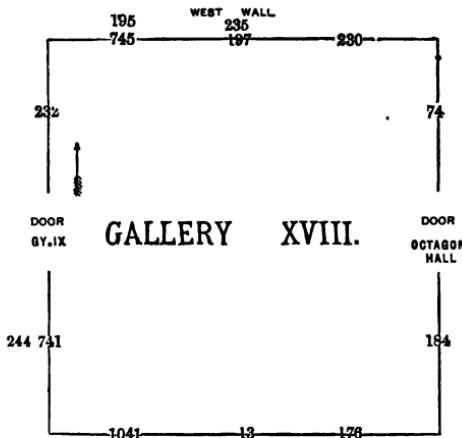
284. "The Virgin and Child"; behind are St. Paul holding a sword, and St. Jerome with a book in his hands. BARTOLOMMEO VIVARINI.

3 ft. 1 in. \times 2 ft. 1 in. Purchased at Venice in 1855.

The last of this quaint and suggestive collection is—

772. "The Madonna and Child enthroned." COSIMO TURA (whose other works we have seen in Gallery XIII.). 7 ft. 10 in. \times 3 ft. 4 in.

Purchased in 1867.



Gallery XVIII.—Spanish School.

Murillo—Velazquez—Spagnolotto—Zurburan—Moro.

There are only twelve works of the Spanish school. The first is one of four examples of Velazquez, which it will be convenient to examine together.

232. “*The Nativity*,” or, “*Adoration of the Shepherds*.” Figures nearly life-size. VELAZQUEZ. 7 ft. 7 in. \times 5 ft. 6 in.

An early example of the painter. Purchased at the sale of Louis-Philippe's collection, in 1853, for £2050.

In the centre of the wall is a large landscape, with numerous figures on a small scale, representing—

197. “*Philip IV. of Spain hunting the Wild Boar*.”
VELAZQUEZ.

6 ft. 2 in. \times 10 ft. 3 in.

This picture was formerly in the palace at Madrid. Purchased in 1846, for £2200.

745. “*Portrait of Philip IV. of Spain*.” VELAZQUEZ.

A duplicate of this picture is in the Madrid Gallery, where some of the best of Velazquez's works are to be seen.



No. 745.

2 ft. 1 in. \times 1 ft. 8½ in.

The remaining example—741, “*A Dead Warrior*,” “*El Orlando Muerto*,” VELAZQUEZ, 3 ft. 5 in. × 5 ft. 5 in.; life-size figure of an armed man, with dark background of clouds—is on the opposite wall.

Next should be noticed the three paintings by Murillo, whose great works are to be seen at Seville.



No. 74.

1 ft. 3 in. × 9 in.

74. “A Spanish Peasant Boy.” MURILLO.

This well-known picture, an early work, was formerly in the collection of the Marquis of Lansdowne. Presented by Mr. M. Zachary, 1826.

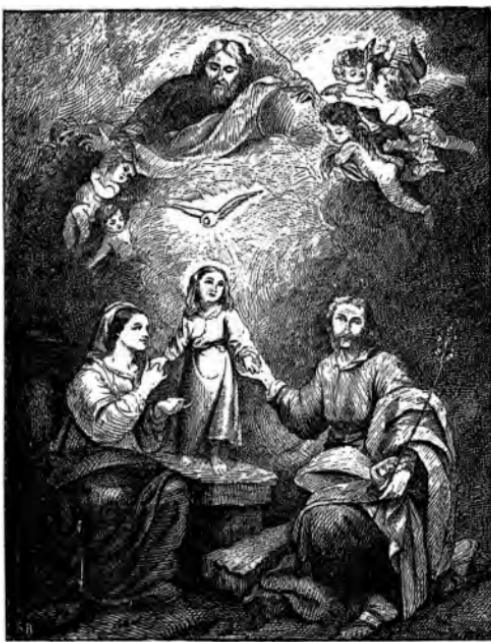


No. 176.

5 ft. 5 in. × 3 ft. 7 in.

176. “St. John and the Lamb.” MURILLO.

Purchased in 1840.



No. 13.

9 ft. 6 in. x 6 ft. 10 in.

13. "The Holy Family." MURILLO.

This well-known picture (remarkable as an example of Murillo's later style, and also for the representation of the Deity in the clouds) was painted when Murillo was about sixty years of age; it was purchased for the National Gallery, with "*The Brazen Serpent*," by Rubens, for £7350. There is a similar work in the Louvre.

1041. (See p. 93.)

244. "Shepherd with a Lamb." SPAGNOLETTA.

4 ft. 4 $\frac{1}{2}$ in. x 3 ft. 6 $\frac{1}{4}$ in. Bequeathed by Lord Colborne, 1854.

The other work by Giuseppe Ribera, called "*Lo, SPAGNOLETTA*," is on the west wall—

235. "The Dead Christ." SPAGNOLETTA. 4 ft. 2 in. x 5 ft. 10 in.

The Virgin weeping over the dead Christ; four figures, life-size.
Presented by Mr. D. Barclay.

The above do not fairly represent this painter, some of whose best pictures are at Madrid.

On the north wall is a good portrait—

184. "*Portrait of Jeanne d'Archel*," in a curious red velvet dress and black cap; excellent in character and colour. ANTONI MORO.

2 ft. 5 in. x 2 ft. 1 $\frac{1}{2}$ in.

195. "*A Medical Professor*"; half-length. PAINTER UNKNOWN.

3 ft. 2 in. x 2 ft. 5 $\frac{1}{4}$ in. Purchased in 1845, as a work of Holbein.

The last picture is a sombre, life-size figure, the one good example of a distinguished painter of Seville in the seventeenth century—

230. "*A Franciscan Monk*." FRANCISCO ZURBARAN.

Purchased in 1853.



No. 230.

5 ft. 1 in. x 3 ft. 3 in.

Name.	School.	Born.	Died.	Pages.
METSU, GABRIEL	Dutch	1615	— *	26, 96, 103
MICHELANGELO (BUONARROTI)	Tuscan	1475	1564	82, 84, 91
MIERIS, FRANS VAN	Dutch	1635	1681	104
MIERIS, WILLEM VAN	Dutch	1662	1747*	102
MOLA, PIETRO FRANCESCO	Bolognese	1612	1668	17, 23
MONTAGNA, BARTOLOMMEO	Venetian	15th century		63
MORANDO, PAOLO	Venetian	1484	1522	68, 86
MORETTO, IL (AL. BONVICINO)	Venetian	1500	1560	73, 77
MORO, ANTONIJ	Flemish	1512	1581	112
MORONE, FRANCESCO	Veronese	1474	1529	65
MORONI, GIAMBATTISTA	Venetian	1510	1578	70, 74, 75, 77, 79
MOUCHERON, FREDERICK DE	Dutch	1633	— *	100
MURILLO (BART. ESTEBAN)	Spanish	1618	1682	110, 111
NEEFS, PIETER	Flemish	1570	1651	41
NETSCHER, GASPAR	Dutch	1639	1684	95, 100
ORCAGNA (ANDREA DI CIONE)	Tuscan	1315	1376	107
ORIOLI, GIOVANNI	Ferrarese	15th century		58
OSTADE, ADRIAN VAN	Dutch	1610	1685	103
OSTADE, ISAAC VAN	Dutch	1621	1657	32, 96, 100
PACCHIAROTTO, JACOPO	Tuscan	16th century		19
PADOVANINO (A. VAROTARI)	Venetian	1590	1650	15, 30
PALMEZZANO, MARCO	Roman	1456	— *	108
PANNINI, GIOVANNI PAOLO	Roman	1691	1764	19
PARMIGIANO (FRANCESCO)	Lombard	1503	1540	90
MARIA MAZZOLA)				
PATINIR, JOACHIM DE	Flemish	1490	1524	30, 45, 47
PERUGINO (P. VANNUCCI)	Umbrian	1446	1524	62, 66
PERUZZI, BALDASSARE	Tuscan	1481	1536	74
PESELLINO (F. DI PESELLO)	Tuscan	1422	1457	60
PIERO DELLA FRANCESCA	Umbrian	15th century		56, 62, 63
PIERO DI COSIMO	Tuscan	1462	1521	61
PINTURICCHIO (B. DI BETTO)	Umbrian	1454	1513	57, 91, 92, 93
PISANO (VITTORE PISANELLO)	Venetian	15th century		58
POELENBURG, CORNELIS	Dutch	1586	1666	27
POLLAJUOLO, ANTONIO	Tuscan	1430	1498*	37, 60, 61, 67
PONTORMO (JACOPO CARUCCI)	Tuscan	1493	1558	74
PORDENONE, G. A. LICINIO	Venetian	1483	1539	71
POTTER, PAUL	Dutch	1625	1654	30, 103
POTTER, PIETER	Dutch	17th century		30
POUSSIN, GASPAR (DUGHET)	French	1613	1675	8, 9, 12, 13
POUSSIN, NICOLAS	French	1594	1665	7, 8, 9, 13
PREVITALI, ANDREA	Venetian	1480	1528	81
RAPHAEL (RAFFAELLO SANTI)	Roman	1483	1520	69, 83, 86 [53, 54, 103]
REMBRANDT (R. HARMENS)	Dutch	1607	1669	39, 41, 43, 48, 49, 51, 52,
REYNOLDS, Sir JOSHUA	English	1723	1792	95, 98, 99, 101, 103
RICCI, SEBASTIANO	Venetian	1659	1734	99
RIGAUD, HYACINTHE	French	1659	1743	13
ROMANINO (GIROLAMO ROMANI)	Venetian	1480	1550*	79
ROMANO (GIULIO PIPPI)	Roman	1492	1546	14, 71, 73
ROSA, SALVATOR	Neapolitan	1615	1673	16, 20, 34
ROSSELLI, COSIMO	Tuscan	1439	1506	108
ROTTENHAMMER, JOHANN	German	1564	1623	39 [97]
RUBENS, PETER PAUL	Flemish	1577	1640	35, 39, 42, 48, 49, 50, 51,
RUYSDAEL, JACOB	Dutch	1625	1681*	28, 29, 34, 35, 44, 49, 50, 54,
SALVIATI (FRANCESCO ROSSI)	Tuscan	1510	1563	23, 30, 37 [94, 95, 98]
SAN DANIELE, PELLEGRINO DA	Venetian	16th century		92
SAN SEVERINO, LORENZO DI	Umbrian	15th century		106
SANTACROCE, GIROLAMO DA	Venetian	16th century		91
SANTI, GIOVANNI	Umbrian	15th century		64
SARTO, ANDREA DEL (ANDREA D'AGNOLO VANNUCCHI)	Tuscan	1487	1531	71, 84
SASSOFERRATO (G. B. SALVI)	Roman	1605	1685	15, 23

Name.	School.	Born.	Died.	Pages.
SAVERY, RERLANDT	Dutch	1576	1639	40
SAVOLDO, G. G.	Brescian	15th century		72
SCHALCKEN, GODFRIED ...	Dutch	1643 1706		28, 30, 36, 49
SCHIAVONE, GREGORIO ...	Paduan	15th century		58, 107
SCHOEN, MARTIN (SCHONGAUER)	German	1420	1488	89
SCHOOREL, JAN	Dutch	1495	1562	45
SEBASTIANO DEL PIOMBO (SE- BASTIANO LUCIANI) ...	Venetian	1485	1547	69, 78
SEGNA DI BUONAVVENTURA ...	Tuscan	14th century		106
SIGNORELLI, LUCA	Tuscan	1441 1524		60
SOLARIO, ANDREA DA ...	Lombard	15th century		69, 82
SPAGNA, LO (G. DI PIETRO) ...	Umbrian	16th century		67, 92
SPAGNOLETTI (GIUS. RIBERA)	Neapolitan	1588	1656	111
SPINELLO (SPINELLO ARETINO)	Tuscan	1330	1408*	107
STEEN, JAN	Dutch	1626	1679	98
TACCONI, FRANCESCO ...	Cremonese	15th century		57
TENIERS, DAVID (the elder) ...	Flemish	1582	1649	33, 35
TENIERS, DAVID (the younger)	Flemish	1610	1694	27, 31, 38, 40, 52, 94, 96,
TERBURG, GERARD ...	Dutch	1608	1681	39, 100 [98]
TINTORETTO (JACOPO ROBUSTI)	Venetian	1512	1594	74
TITIAN (TIZIANO VECELLO) ...	Venetian	1477	1576	73, 76, 77, 78, 86, 87
TITIAN (SCHOOL OF) ...	—	—	—	76
TREVISI, GIROLAMO DA ...	Venetian	1497	1544	66
TURA, COSIMO	Ferrarese	15th century		58, 63, 108
TURNER, J. M. W.	English	1775*	1851	10, 11
UCCELLO (PAOLO DI DONO) ...	Tuscan	1396	1479	108
UNKNOWN PAINTERS	—	—	—	28, 35, 37, 88, 89, 112
VAN DE CAPPELLE, JAN ...	Dutch	17th century		27, 34, 35, 37, 104
VAN DEELEN, DIRK	Dutch	17th century		36
VAN DER GOES, HUGO ...	Flemish	1467	1482	46, 47
VAN DER HELST, BARTH.	Dutch	1613	1670	41
VAN DER HEYDE, JAN ...	Dutch	1637	1712	29, 32, 100
VAN DER MEIRE, GERARD ...	Flemish	15th century		44, 47
VAN DER NEER, A.	Dutch	17th century		33, 49, 52, 53
VAN DER PLAAS, DAVID (or PIETER)	Dutch	1647	1704	39
VAN DER WEYDEN, R. (elder)	Flemish	1400	1464*	104
VAN DER WEYDEN, R. (younger)	Flemish	1450	1529	44, 46
VANDELVELDE, ADRIAN ...	Dutch	1639	1672	25, 29, 31, 36, 97, 98
VANDELVELDE, WILLEM ...	Dutch	1633	1707	24, 31, 37, 49, 96, 98, 99,
VANDYCK, ANTONY ...	Flemish	1599	1641	31, 40, 43, 49, 55, 95 [104]
VAN EYCK, JAN	Flemish	1390	1440*	48, 88, 89
VAN EYCK, MARGARET ...	Flemish	15th century		47
VAN HUYSUM, JAN	Dutch	1682	1749*	36, 40
VAN OS, JAN	Dutch	1744	1808	28
VELAZQUEZ, DON DIEGO ...	Spanish	1599	1660	109, 110
VENEZIANO, BARTOLOMEO ...	Venetian	16th century		71
VENEZIANO, DOMENICO ...	Venetian	15th century		61
VERNET, CLAUDE JOSEPH ...	French	1714	1789	12
VERONESE (PAOLO CAGLIARI)	Veronese	1528	1588	22, 23, 35, 72, 75, 93, 111
VINCI, LEONARDO DA ...	Tuscan	1452	1519	68
VIVARINI, ANTONIO ...	Venetian	15th century		92
VIVARINI, BARTOLOMEO ...	Venetian	15th century		108
WALSCAPELLE, JACOB ...	Dutch	17th century		36
WEENINK, JAN	Dutch	1644 1719		40
WILLIAM OF COLOGNE ...	German	14th century		47
WILS, JAN	Dutch	17th century		37
WOUWERMAN, PHILIP ...	Dutch	1620 1668		32, 34, 94, 96, 98, 102
WYNANTS, JAN	Dutch	17th century		31, 32, 98, 100
ZELOTTI, BATTISTA	Veronese	1532 1592		86
ZOPPO, MARCO	Bolognese	15th century		62
ZURBARAN, FRANCISCO ...	Spanish	1598 1662		112

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Name.	School.	Born.	Died.	Pages.
TINELLI, MARIOTTO ...	Tuscan	1475	1515	21
I, CRISTOFANO ...	Tuscan	1577	1621	19
IO, NICCOLO ...	Umbrian	15th century	63	
ICO (FRA G. DA FIESOLE)	Tuscan	1387	1455	57, 60
IIZEN, L. ...	Dutch	1631	1709	35, 44, 48, 96, 98
CI, FEDERIGO ...	Roman	1528	1612	21
I, MARCO ...	Venetian	15th century	59, 81	
IO (JACOPO DA PONTE) ...	Venetian	1510	1592	22, 88
II, GIOVANNI ...	Venetian	1426	1516	62, 63, 80, 85, 86
II, GIOVANNI (SCHOOL OF)	—	—	—	80
AFFIO, G. ANTONIO ...	Milanese	1467	1516	69
NUTO DA SIENA ...	Tuscan	1436	1517	60
EM (BERGHEM), NICHOLAS	Dutch	1624	1683	27, 31, 35, 53, 95
A, FERDINANDO ...	Bolognese	1657	1743	34
FRANCIA	Florentine	1482	1524	86
O, FRANCESCO ...	Venetian	16th century	61	
HENRIK DE ...	Flemish	1480	1550*	90
OCINO, BOCCACCIO ...	Lombard	15th century	67	
ERDINAND ...	Dutch	1611	1681	50
OF FERRARA ...	Ferrarese	15th century	58	
ONORI, FRANCESCO ...	Veronese	1455	1519	58
NE, PARIS ...	Venetian	1500	1571	72, 77
GNONE (A. DA FOSSANO)	Milanese	15th century	65	
JAN ...	Dutch	1610*	1656	25, 28, 32, 41, 43
ELLI (SANDRO FILIPEPI)	Tuscan	1447	1510	57, 63, 65, 81
ON, SÉBASTIEN ...	French	1616	1671	11
DIERICK ...	Dutch	1391	1475	47
NTINO (BARTOL SARDI)	Milanese	16th century	92	
NO, ANGELO ...	Tuscan	1502	1572	21, 70, 71
ETTO (ANTONIO CANALE)	Venetian	1697	1768	17, 29, 30, 34, 35, 37
CI, ANNIBALE ...	Bolognese	1560	1609	15, 16, 17, 18
CI, LODOVICO ...	Bolognese	1555	1619	14
AGGIO (AMERIGHI) ...	Roman	1569	1609	20
VALE (CORRADINI) ...	Umbrian	15th century	92	
OCIO, VITTORIO ...	Venetian	1450	1522*	80
TINO, JACOPO DE ...	Tuscan	1310	1390*	106
AGNE, PHILIPPE DE ...	Flemish	1602	1674	12
G. DA CONEGLIANO) ...	Venetian	16th century	80, 81	
JE (G. GUALTIERI) ...	Tuscan	1240	1302	105
E (GELÉE) DE LORRAINE	French	1600	1682	8, 9, 10, 11, 12, 13, 36
F, FRANCOIS ...	French	1510	1574*	11
S, GONZALES ...	Flemish	1614	1684	37, 102
OGIO (ANTONIO ALLEGRI)	Parman	1493	1534*	19, 70, 85
LORENZO ...	Bolognese	1460	1535	66, 67
CH (LUCAS SUNDER) ...	German	1472	1553	40
LORENZO DI ...	Tuscan	1459	1537	92, 93
LI, CARLO ...	Venetian	15th century	56, 58, 60, 62, 63	
ALBERT ...	Dutch	1605	1691	33, 35, 37, 39, 43, 96, 101,
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YSER ...	Dutch	1595	1660	53
NING ...	Dutch	1619	1689	29, 102
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CARLO ...	Florentine	1616	1686	29
ICHINO (D. ZAMPIERI)...	Bolognese	1581	1641	20, 22, 23
DOSSO ...	Ferrarese	1480	1560	93
GERARD ...	Dutch	1613	1675	31, 52, 101

en an asterisk (*) is inserted, the date of birth or death has not been authenticated.

Name.	School.	Born.	Died.	Pages.
DUCCIO DI BUONINSEGNA	Tuscan	1260	1339*	106
DUJARDIN, KAREL	Dutch	1635	1678	36, 95, 97, 98
DÜRER, ALBRECHT	German	1471	1528	47
ELZHEIMER, ADAM	German	1574	1620	36
EMMANUEL	Byzantine	17th century	106	
ENGELBERTSZ, CORNELIS	Dutch	1468	1533	47
ERCOLE DA FERRARA (ERCOLE GRANDI)	Ferrarese	1462	1531	23
FORLI, MELOZZO DA	Umbrian	1438	1494	84
FRANCIA (F. RAIBOLINI)	Bolognese	1450	1517*	65, 88
FYT, JAN	Flemish	17th century	30	
GADDI, TADDEO (SCHOOL OF)	Tuscan	1300	1366*	106
GAROFALO (BENVENUTO TISIO)	Ferrarese	1481	1559	18, 68, 91
GIOLFINO, NICCOLO	Veronese	15th century	80	
GIORGIONE (GIORGIO BARBARELLI)	Venetian	1477	1511	71, 86
GIORGIONE (SCHOOL OF)	—	—	—	26
GIOTTO DI BONDONE	Tuscan	1276	1337	107
GIOTTO (SCHOOL OF)	—	—	—	105
GOZZOLI, BENOZZO	Tuscan	1420	1498*	59
GREUZE, JEAN BAPTISTE	French	1725	1805	13, 32
GUARDI, FRANCESCO	Venetian	1712	1793	17
GUERCINO (G. F. BARBIERI)	Bolognese	1592	1666	16
GUIDO (GUIDO RENI)	Bolognese	1575	1642	16, 18, 19, 20, 21, 23
HACKAERT, JAN	Dutch	1636	—*	96
HALS, FRANS	Flemish	1584	1666	55
HEMESSEN, CATHARINA VAN	Flemish	16th century	89	
HOBBEMA, MEINDERT	Dutch	1638	1709	30, 37, 50, 99, 101, 102
HOLBEIN, SIGMUND	German	1465	1540	32
HONDECOETER, MELCHIOR	Dutch	1636	1695	30, 53
HUCHTENBURG, JOHAN VAN	Dutch	1646	1733	39
HUYSMAN, CORNELIS	Flemish	1648	1727	35
HUYSMANS, JACOB	Flemish	1656	1696	54
JUSTUS OF PADUA	Tuscan	14th century	107	
KNELLER, Sir GODFREY, Bt.	German	1646	1723	48
LANCRET, NICOLAS	French	1690	1743	12, 13
LANINI, BERNARDINO	Milanese	1508	1578*	69
LELY, Sir PETER	Dutch	1618	1680	35
LIBRI, GIROLAMO DAI	Veronese	1472	1555	68
LIESBORN, THE MEISTER VON	German	15th century	46	
L'INGEGNO (ANDREA DI LUIGI)	Umbrian	15th century	92	
LINGELBACH, JOHANN	German	1622	1687	102
LIPPI, FILIPPINO	Tuscan	1460	1505	28, 57, 63, 67, 81
LIPPI, FRA FILIPPO	Tuscan	1412	1469	57, 59, 81, 107, 108
LOCHNER, STEPHAN	German	—	1451*	46
LODOVICO DA PARMA	Lombard	16th century	61	
LOOTEN, JAN	Dutch	17th century	53	
L'ORTOLANO (G. B. BENVENUTI)	Ferrarese	16th century	71	
LOTTO, LORENZO	Venetian	1480	1558*	75
MAAS, NICHOLAS	Dutch	1632	1693	39, 54
MABUSE (JAN GOSSAERT)	Flemish	1470	1532*	28, 44
MANTEGNA, ANDREA	Paduan	1431	1506	61, 66, 67
MANTEGNA, FRANCESCO	Paduan	1470	1517*	92
MARATTA, CARLO	Roman	1625	1713	16
MARGARITONE	Tuscan	1216	1293	105, 106
MARZIALE, MARCO	Venetian	15th century	81	
MASACCIO (TOMMASO GUIDI)	Tuscan	1402	1428	85
MATSYS, QUINTIN	Flemish	1466	1530	26, 47
MAZZOLINI, LODOVICO	Ferrarese	1481	1530	15, 86, 92
MELONE, ALTOBELLO	Lombard	15th century	66	
MEMLING, HANS	Flemish	15th century	27, 45, 46	
MESSINA, ANTONELLO DA	Venetian	1414	1496*	59

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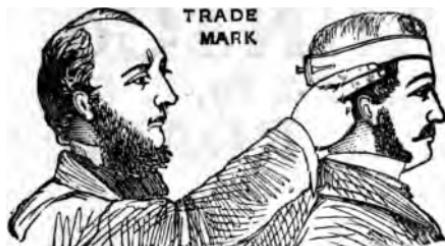
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